

DOCTOR WHO

WINTER SPECIAL

WE INTERVIEW JON PERTWEE

BEHIND THE SCENES WITH
B.B.C. RADIOPHONICS

PHOTO FEATURE ON
PANOPTICON

AND LOTS
MORE

DOCTOR WHO ARCHIVES



THE INVASION

PLUS



**FRONTIER
IN SPACE**

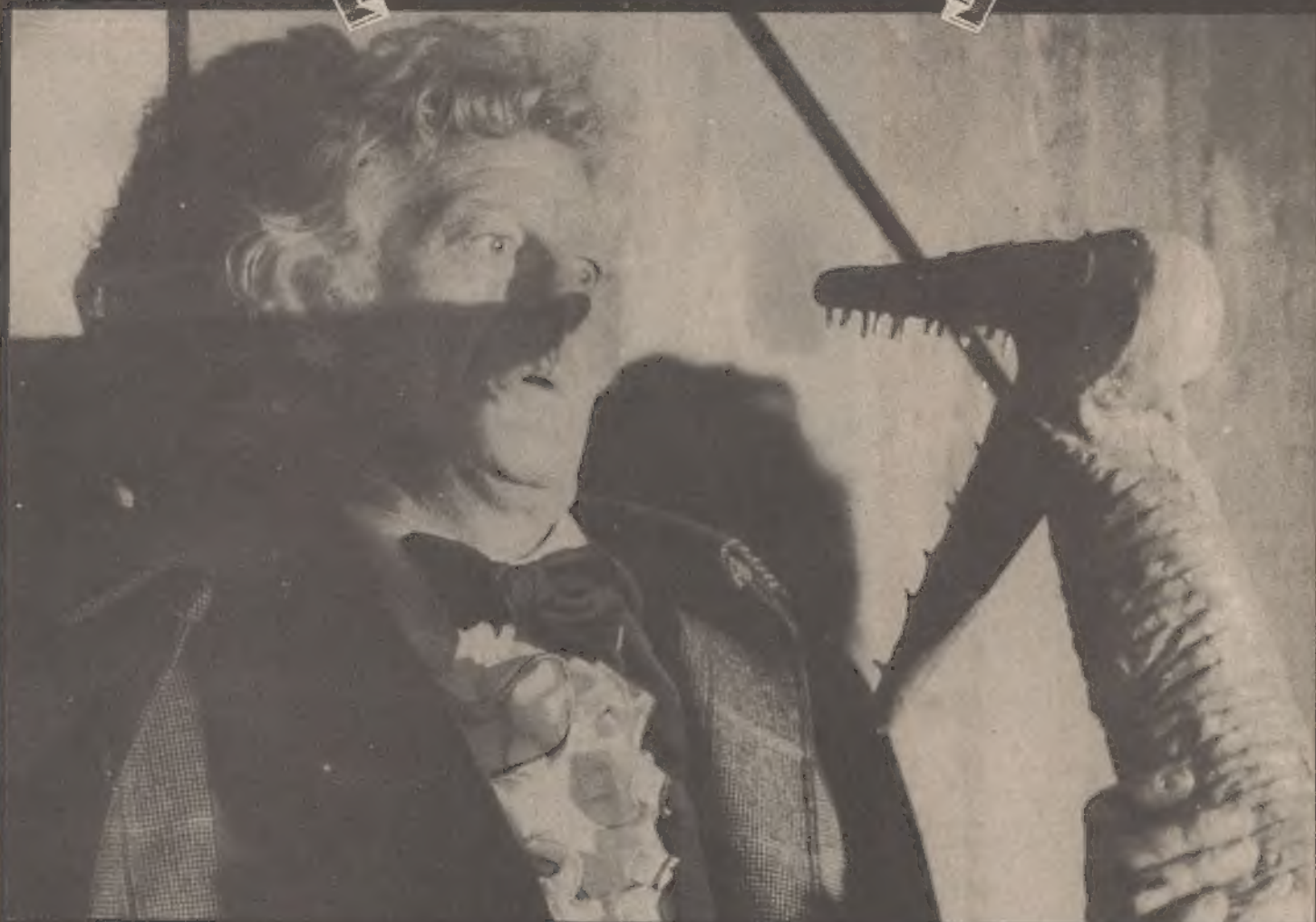


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DOCTOR WHO

WINTER SPECIAL



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Doctor Who winter special interview

JON PERTWEE

If one were looking down the list of the five actors to have played the title role in TV's *Doctor Who* it would be hard to find a point where the actor and the character portrayed overlaps more so than in the case of Jon Pertwee.

Whenever he stands up in front of a cheering audience and booms, "I am the Doctor," there are few who would dispute him. He has a quality which makes him every bit as ageless as the character he brought to the screens between January 1970 and June 1974. Although well past his sixtieth birthday Pertwee continues to maintain a physique and a figure that would be envied by many a twenty year old.

Rarely does he rest, being, by nature, a confirmed workaholic. In fact so tight are his schedules and so far in advance does he plan, that arranging an interview with Pertwee can appear a more daunting prospect than setting up an audience with The Pope or the United States President.

It is this tireless energy that has led Jon Pertwee, as many commentators have observed, almost to the zenith of his chosen field. And yet what is his chosen field? Those who would apply the easy label of Comedian would do well to remember that Pertwee is also an accomplished rally driver and motor cyclist and but for his acknowledged devotion to acting might well have ended up as a professional racing driver.

Any who might question his ability to play serious roles would find his five years as the Doctor a stern reminder to the contrary as he deliberately set out to swing the image of *Doctor Who* away from the whimsical trend adopted by his predecessor Patrick Troughton.

And if you happened to make the mistake of thinking Jon Pertwee in *Doctor Who* was the classic case of the comic finding his true niche playing *Hamlet*, his next major success thereafter, *Worzel Gummidge*, again showed his talent for switching to new vehicles of entertainment and, as frequently happens with Jon Pertwee, turning them to gold.

Jon Pertwee is particularly proud of the achievements and awards scored by *Worzel Gummidge* because, like *Doctor Who*, it appeals to such a large and wide-ranging audience.

"It was designed as a children's series," he says, "but as the shows went out we were discovering we had a large adult

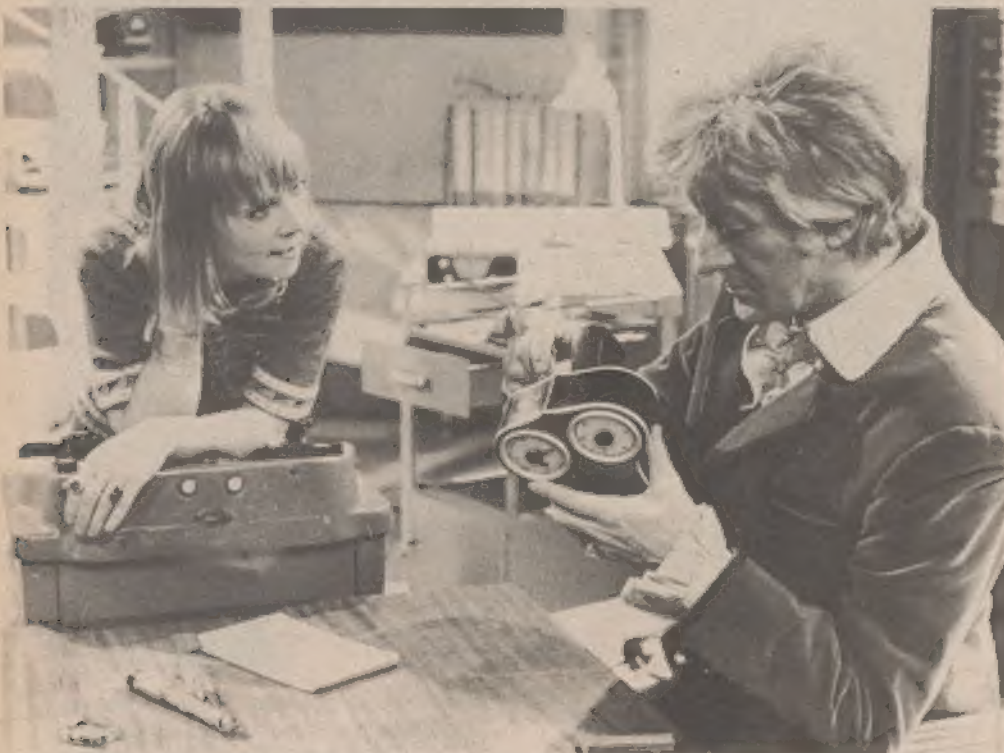


viewing as well."

Part of this Pertwee attributes to the very high quality of the scripts penned by Keith Waterhouse. "As well as comedy there is also a lot of sadness in *Worzel* which makes him a much more well rounded, and hence believable, character." British comedy has always worked best when elements of pathos are mixed in with the humorous aspects and for that reason Jon Pertwee is never reticent about doing scenes where *Worzel* is

unhappy and hence communicating his sadness to a young audience.

"I think the best instance of that I can recall," says Pertwee, "is where Geoffrey Bayldon (the Crowman) and I were doing a scene in the episode where *Worzel*, who thought he was at last marrying Aunt Sally, gets jilted at the altar. In this scene the Crowman has to take *Worzel* aside and explain to him as easily as he could that scarecrows just cannot get married. Well, we did this bit and *Worzel*, of



course, was crying his eyes out and afterwards I remember Geoffrey (Bayldon) coming over to me and saying, 'You really believe in this part don't you? You've really let it get to you'. And from an actor of Geoffrey's standing that was a real compliment."

Achieving believability from his multi-faceted characters has been a particular trait of Jon Pertwee which goes way back into his days with BBC radio starting with *The Waterlogged Spa* (where the Worzel

voice was aired in its vestigial form) and culminating with *The Navy Lark* where he, along with Stephen Murray, Richard Caldicott and Leslie Phillips were regularly pulling audiences worldwide in excess of 100,000,000! In *The Navy Lark* Jon Pertwee's principle character was that of C.P.O. Pertwee although it was his funny-voiced creation, Commander Wetherby, that mainly occasioned audiences to fall over in fits of uncontrolled laughter.

To attempt to transcribe a speech by

Wetherby would be impossible but if you can imagine a highly-timbred Devonshire accent mixed in with the sound of a gurgling sink, the resultant would not be too far from the truth.

"I've always had a talent for mimicry," Pertwee explains. "Not for politicians and famous personalities the way Mike Yarwood has but for regional dialects and speech mannerisms. Wetherby was actually based on an old tuck shop mistress I knew during my school days. Right from when I was very young I would be fascinated by anyone with either a funny accent or a peculiar mode of speech and I would try and imitate them. That's why I can often be a crashing bore at parties. Sometimes I can spend whole evenings just listening to someone at the other end of the room because I'm interested in the way they are speaking and after a time I'll find myself subconsciously trying to repeat it."

It was Pertwee's years in *The Navy Lark* that directly led to his becoming involved with *Doctor Who*.

"We were at rehearsals one day and during a break one of the other actors, Tenniel Evans, a marvellous Welsh actor by the way mentioned to me that Patrick (Troughton) was quitting the series and suggested I should apply for the part of the Doctor."

"After I'd stopped laughing I gave it some thought and decided it might be worth a phone call. Eventually I was put through to the Producer, Peter Bryant, and I said who I was and that I would like to be considered for the part of *Doctor Who*. This was followed by an uncanny silence from the other end of the phone after which Peter, clearly somewhat shaken, offered to read me the list of people he had drawn up as likely candidates for replacing Patrick." Sure enough, there at the top of the list was the name of Jon Pertwee!

The next thing Jon Pertwee knew about it was a contract signing session followed by a photo-call for the Press outside his London home with the BBC thoughtfully providing a Yeti to carry him around the garden.

It was the expression on the faces of passers-by as they caught startled glimpses of this creature wondering about the shrubberies that determined much of Pertwee's approach to his years in *Doctor Who*. They were clearly unprepared for such a sight and the notion helped shape his view that *Doctor Who* is at its best when the alien menace is here, now, in London.

"I've been quoted on this more times than I care to remember but I still maintain the most frightening vision you can give somebody is to show a Yeti sitting on a loo in Tooting Bec. Everyone expects to see monsters on alien planets or in spaceship corridors and so it's just fantasy. But to have the monsters on

your doorstep, coming out of the windows of your local supermarket, that's when it starts to become real."

Coming onto the programme Jon Pertwee found most of his ideas being shared by the Producers Peter Bryant, Derrick Sherwin and specifically Barry Letts who master-minded all of the Pertwee stories save for *Spearhead From Space* and parts of *Doctor Who* and *the Silurians* and *The Ambassadors of Death*. Conscious of the large ratings successes scored by *The Web of Fear* and *The Invasion* the Producers decided to base the greater majority of the Pertwee serials on Earth in the present day as the major pitch towards making *Doctor Who* a more adult sf series.

The big question at the beginning though was how Jon Pertwee should play the Doctor. Naturally everyone was expecting the Doctor to become even more comic in his third body than before and so when the series restarted in January 1970 there were a lot of surprised faces.

"It was a joint decision really that the Doctor would become a more straight figure. After all you'd had the grumpy grandad figure with Bill Hartnell followed by Patrick as the clown. I wanted to play the Doctor more as myself although even here that was nowhere near as simple as it sounds. You see before *Doctor Who* I was so used to hiding behind the funny voices that it took quite a time to figure out who was Jon Pertwee. So in a way you could say I hadn't really found myself before I did *Doctor Who*".

Certainly a lot of Jon Pertwee's own character got into the third Doctor not least of which was the choice of wardrobe this Earthbound figure would wear.

"The clothes really were my own choice, at least at the beginning. We'd had a number of dressing up sessions down in the BBC's Wardrobe Department and frankly I wasn't really happy with much of what they had on offer. So I said, "I'll tell you what. . ." and went home and looked through all the trunks and suitcases I had there of the Victorian and Edwardian clothes worn by my grandfather. The capes I took to particularly and when I got together what I thought was a good outfit I went back to the BBC and showed them."

The image fitted perfectly and throughout the first season the clothes worn by the Doctor all hailed from Jon Pertwee's own wardrobe. The ruffled shirts and velvet jackets came the season after.

The second major hallmark of the third Doctor which was almost second nature to Jon Pertwee was his addiction to motorised forms of transport. Without the use of his TARDIS the Doctor would have to rely on vehicles available here on Earth and the more exotic the better.

In this Jon Pertwee was aided and



abetted by Barry Letts who was himself, a motor car enthusiast of some years standing. With Jon Pertwee though the love went back much further to his days as a youthful 15-year-old buying his first two-stroke, 50 cc motor bike.

"The salesman guessed I was under-age, but he sold it to me anyway. Half an hour later I crashed into a wall, knocked myself unconscious and woke up next day in hospital".

That scrape may have dented the bike but it did not dent his enthusiasm for any machine which could be driven, piloted or ridden with an engine behind it. Some-

times even the provision of an engine was unnecessary such as the occasion, after the 1971 season had finished recording, where he was afforded the opportunity of going aloft in a hot air balloon.

"I was doing what felt like 500 miles a day, barnstorming like an eighteenth century mummer, travelling from the West Country, to Folkestone, Honiton, Edinburgh, Weymouth and then to the Nottingham Fair where I had been invited to join in a balloon race. The race depended on the weather, of course. I didn't want to be blown to kingdom come and end up being sued for breach of



contract."

The first inkling viewers of the 1970 season received of the new Doctor's predilection was episode two of *Spearhead From Space* where, on escaping from hospital and desperate for a mode of transport, the Doctor rejected the more obvious lures of a bright MGB in favour of an old thirties *Bentley*. That scene was played deliberately with an air of pantomime but it gave in-coming Producer Barry Letts' ideas for the future and, one serial later, *Bessie* arrived. But was *Bessie* as old as she looked?

"Not a bit of it. Underneath that fibre-

glass body shell, built by *Glentura Plastics* of Salisbury, Wiltshire, *Bessie* sported an ordinary *Ford Popular* engine and chassis. She was a Q-Car you see, but she couldn't half go . . ."

The "oomph" in *Bessie* arrived mid-way through Jon Pertwee's era after the show's star had grumbled about the car's lack of speed. Shortly before filming of *The Green Death* the car was taken away, stripped down, had a new, larger capacity engine fitted and the bonnet extended by a foot or so to accommodate its longer dimensions. With its lightweight body shell the new-look *Bessie* could coin a

nippy turn of speed.

"My favourite sport in those days, coming home from rehearsals in Acton, was to get onto the North Circular Road behind some chap in an E-Type, wait until I had a clear section of the road and then . . . (noise like a raspberry). It was worth it just to see the chap's face in the rear view mirror. He couldn't believe his pride and joy was being overtaken and burned up by an old, yellow jalopy".

If *Bessie* had been presented as a *fait accompli* to Jon Pertwee by Barry Letts, then the *Whomobile* was a case of the boot being on the other foot.

"I'd suggested to Barry the Doctor ought to have a space-age car which could, fly, hover, etc, but Barry had said "forget it, the show wouldn't stand the budget". I still liked the idea though and consequently when I met Peter Ferries — who designs Custom Cars — at a Ford Main Dealers shop opening in the Midlands I put it to him and together we worked out a practical design that would be both outer-spacish and street legal. Before that everyone had estimated the mould needed for the fibre-glass body would need to be in at least eight sections. Pete did it in two and when fitted to the Bond Bug chassis the car had a top speed of over 100 m.p.h."

"One of the great joys of driving the *Whomobile* was watching the astonished expressions on the faces of policemen who would periodically stop the car, surround it with tape measures and then have to go away non-plussed because, despite its shape, all the dimensions were in accordance with the law."

Cars were not the only motor vehicles ushered into *Doctor Who* by Jon Pertwee and Barry Letts. Three-wheeled power trikes, one man power boats, autogyros and even a hovercraft all made appearances during the show's numerous action scenes which were regular parts of the series between 1970 and 1974.

It was these type of scenes Jon Pertwee came to enjoy most about *Doctor Who* and sure enough, with sadistic glee, the BBC set one of my earliest stories atop these giant gasometers in Essex. Luckily we had a marvellous stunt team to work with. They called themselves Havoc and you had people, top professionals, like Alan Chuntz, Terry Walsh and Stuart Fell to help you with the tricky stuff. Well eventually, after a lot of coaxing, the Director (Douglas Camfield or Barry Letts for *Inferno*) got me to climb up one of these gasometers when when I got to the top and was standing, looking down, in this roaring wind I can tell you I felt quite queasy. I'll never forget though; I think it was Alan and Stuart — they seized me by both arms and proceeded to spend the next fifteen minutes just getting me used to the idea of walking calmly about on top of the 150 feet high▶

gasometers until I'd worked up enough courage to say, 'Dammit, if they can do it then so can I...' and after that I was all right.

"It never ceased to amaze me the amount of punishment these chaps took in their line of work and the risks they were prepared to take. We were rehearsing another scene for that same story (*Inferno*) where I had to drive *Bessie* straight through these two guards trying to stop me. This worried me because I was naturally afraid in case I accidentally hit one of them. However, both of them said don't worry, we'll fall away convincingly at the last moment, but when it came to doing the live take something did go wrong and I felt *Bessie's* bumper glance Alan Chuntz as I passed. I had actually hit him, but when I looked in the mirror I saw him make a small gesture to the Director telling him he was all right and to carry on shooting. He had cracked a bone though. Tremendously professional chaps."

Jon Pertwee's own stand-in for stunts was usually Terry Walsh since he closest resembled Pertwee's height and build. But with Pertwee's love of action and adventure there was often considerable sparring between the two men as to who would do certain scenes. Eventually, if the scene was not too dangerous, Terry Walsh would allow Pertwee to do a stunt but on the condition he would 'make it look difficult'.

Only in scenes involving falls would Terry Walsh find himself winning the arguments hands down. By the time he came onto the series John Pertwee's back was delicate but it was a bad fall during the filming of one story which put an end to any further desires to do stunts like that.

"My problem was I had no discs left between certain parts of my back. They were all worn out and broken. When I used to race bikes and cars I fell off and banged myself about quite a bit. Almost every bone in my body has been broken at one time or another. Also, when I was a stand-up comic I used to do prat-falls onto my backside about twice every night. But I didn't always break the falls properly and this eventually crushed up the discs. Thus when I got older it caused me tremendous pain and many problems."

"There is an operation I could have, called a 'fusion'. They chip and crush up the bone, take the discs out and weld the spine together in two or three places. I'd end up with a solid back, low down, and, of course, I'd be less flexible. It would also mean being out of commission for six months at the very least. Because most of the work I do is fairly active, I decided against it. But it is the ultimate operation."

In the interim period between finishing with *Doctor Who* and starting *Worzel Gummidge* Jon Pertwee did





undergo one operation which relieved a lot of his otherwise constant back-ache. It proved to be a very prudent move since, if anything, some of the stunts he performs as Worzel, both on stage and for television, are even more harrowing than most of those seen in *Doctor Who*.

Such a devotion to the active life has paid great dividends for Pertwee not least being the international success he has scored with Worzel.

It came as a great shock to many when, on the folding of *Southern Television* which produced the series, none of the other independent companies would touch it. For a long time there was a very real possibility that Worzel would finally be put out to pasture . . .

"The problem was nobody wanted to touch such a huge success. You see when you're up there's only really one direction you can go (points to the ground). All the other companies, and we even approached the BBC at one point, said how much they loved the series but didn't want to be associated with taking it on for fear of being blamed if the ratings dipped."

"I'm very happy to say though that we have now found a backer and we've kept, as far as possible, most of our old production crew and we'll be starting filming for another season soon. In Southern Ireland of all places."

With both *Worzel Gummidge* and *Doctor Who* Jon Pertwee has been especially delighted to discover the high number of adult viewers his performances have attracted. Under William Hartnell and Patrick Troughton the *Doctor Who* was firmly slotted in the 5.15 p.m. time slot which is traditionally the preserve of children's television. But with *Colony in Space* onwards there was a deliberate policy move towards six o'clock which enabled the programme makers to build more frightening elements into the episodes.

"By 1971 we were delighted to discover from a survey that seventy per cent of our viewers were grown-ups and after the BBC switched the times to roughly an hour later our figures just

went up and up. This gave much more scope for experimentation and although I think we lost some of our child viewers we gained a whole new adult audience which I hope has stuck with the series since."

Yet for all his ambitions to see *Doctor Who* become an adult-based series Jon Pertwee is ever conscious of the tremendous loyalty given to the programme by its young audience and at times the following could be quite staggering.

"I'll never forget Crystal Palace when I stepped out of a car to be surrounded by five strong-armed escorts."

"I don't need an escort," I protested. "You wait till you get round the corner, mate," they said. And there were 15,000 kids waiting to see me drive Chitty Chitty Bang Bang."

"I couldn't get out of the car for three hours. It was quite terrifying, but they all behaved themselves impeccably. It's always the adults who make goons of themselves, asking stupid questions about *Doctor Who* that the kids wouldn't dream of asking."

Only once has Jon Pertwee's flair for predicting trends been in serious error. Interviewed for a newspaper in 1974, just after he had handed the mantle of *Doctor Who* over to Tom Baker he stated; "Kids have short memories. When the new *Doctor Who* appears in December they'll forget all about me".

In that instance Jon Pertwee was solidly one-hundred per cent wrong. His audiences have never forgotten his five years as the Doctor, a case dramatically proven last year when *Carnival of Monsters* achieved high ratings in the *Five Faces* . . . season on BBC2.

Requests for him to appear at conventions and events as *Doctor Who* are as numerous as the requests for him to appear as Worzel. But he is careful never to mix the two characters.

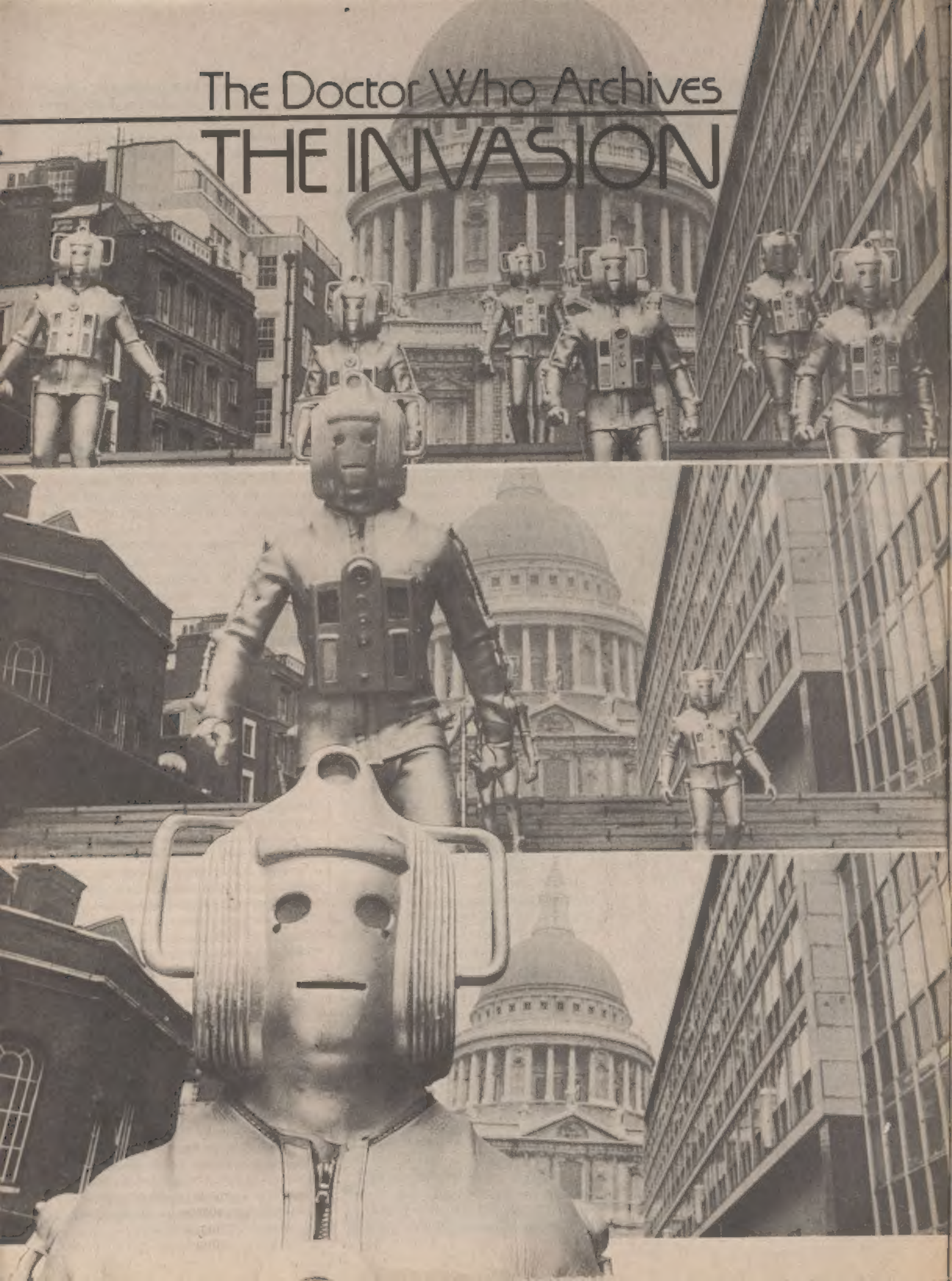
"That would never work at all. You do get the odd kid at fetes or carnivals who'll come up to you as Worzel and say 'Hello Doctor' but all I do then is reply, 'Doctors? Don't know no Doctors. Never needed one' in the Worzel voice."

Nevertheless requests to see Pertwee back in *Doctor Who* still pour regularly into the *Doctor Who* production office and with the *BBC Enterprises* Monster Con, and the twentieth anniversary of *Doctor Who* lined up for 1984 there could be quite a few surprises in store.

Until then Jon Pertwee will continue to be a showman par excellence and an outrageous egotist to boot. Whereas most actors, when asked "Do you ever enjoy seeing yourself on the television?" reply with some embarrassment phrases like, "not very much," "occasionally," "only if I've nothing better to do," and sometimes, Jon Pertwee proudly booms at his audience, "ALWAYS!"

The Doctor Who Archives

THE INVASION



Episode One

Spinning back into the Universe of Reality, the TARDIS materialises in Space. Almost immediately the ship becomes the target of a missile fired, by enemies unknown, from the dark side of the Moon. The Doctor hurriedly ships the craft and it comes to rest, invisibly, in a field in England in the mid-twentieth Century. The Doctor decides the TARDIS is in need of an overhaul and the three travellers start off on a hike to London to see their old friend Professor Travers to enlist his help. They are given a lift by a man in a lorry who tells them they are inside the huge area of land owned by International Electromatics, a corporation which has managed to virtually monopolise the computer and electronics industry, but which surrounds its operations in a cloak of secrecy that even the man's organisation has been unable to pierce. The driver is evidently frightened and his fear is well-founded. Shortly after dropping the Doctor, Jamie and Zoe, he is shot dead by I.E. guards.

The crew of the TARDIS reach Travers' address but find that the good professor is now in the United States with his daughter. Until his return his house has been rented to a Professor Watkins and his photographer niece Isobel. A week earlier Watkins left to take up a position in International Electromatics, working on a secret invention and Isobel tells the Doctor she has been unable to contact him since. Leaving Zoe with Isobel the Doctor and Jamie set out to pay a legal visit to the firm.

At I.E.'s offices the Doctor is amazed to find the building is run almost totally by computers. But there are humans about as Jamie and the Doctor discover when they attempt to pass beyond the Reception area and are set upon by Packer, the Chief of Security, and his brutal underlings. The two are taken before the managing director; Tobias Vaughn who is all apologies for the rough handling the pair received at Packer's hands. He appears helpful and friendly and offers to help repair the damaged TARDIS circuits (though he is ignorant of their purpose), but he skilfully manages to divert the Doctor from seeing Watkins. The Doctor instinctively distrusts Vaughn (making a comment upon his irregular blink-rate) despite Jamie's delight at being given a free I.E. radio by the man.

Vaughn watches them leave and then presses a button which opens a hidden cabinet in his office. A strange device is concealed within and as the door opens it begins to pulse with light...

Episode Two

Back in Central London Zoe becomes concerned about the Doctor and Jamie's long absence and she and Isobel decide to go in search of them.

Outside the I.E. premises the Doctor and Jamie are kidnapped, bundled into a car, and driven to an airfield where they are taken aboard a large transporter plane. This is the secret headquarters of a newly formed group of scientists and soldiers – the United Nations Intelligence Taskforce, for short – U.N.I.T. Here they meet the British Commanding Officer, Brigadier Alastair Gordon Lethbridge-Stewart, well known to the Doctor and Jamie from the Yeti incident in London some years earlier. The Brigadier informs them that it was largely due to the affair of the Yeti that UNIT was formed, its purpose being to defend Earth as a whole against threats of an 'alien' nature outside the scope of the conventional defence forces. Right now, their interest centres around I.E. and the Doctor is shown some photographs of UFOs spotted in the vicinity of the grounds the company owns – the Doctor's brow furrows as he

notice a scrap of clothing protruding from the lid of a crate. The clothing was part of Zoe's outfit. Before the Doctor and Jamie can act further, they are arrested by Packer and his men.

Episode Three

They are joined by Vaughn who, again, instructs their release. He listens to the Doctor's argument about the material in the crate and offers them the chance to inspect the crates when they arrive at their destination – the I.E. factory.

Returning privately to his office Vaughn's benevolent attitude switches as he calls Professor Watkins to his office and tells him he is holding his niece a prisoner and she will suffer unless the Professor agrees to complete his work on the Cerebratron Mentor. Reluctantly the Professor agrees and he is taken, with Vaughn and Packer, to rendezvous with



strives to remember where he has seen such spacecraft before.

There is much suspicion against the firm, but no proof – a great many of UNIT's intelligence men just mysteriously disappear, and Vaughn himself has many friends in high places. The Doctor agrees to help his friend's investigations.

In the meantime Vaughn has used the device in his office to communicate photographs of Jamie and the Doctor to whomsoever operates the terminal at the other end. He receives a message back that the two are recognised from 'Planet 14' and that Vaughn is to destroy them at once. Vaughn closes down the link insisting that he makes all decisions on Earth.

Benton, one of the Brigadier's aides, takes the Doctor and Jamie back to I.E. and helps get them secretly into the grounds. The two make their way to an area where crates are being loaded onto a waiting train. As the train pulls out they

the Doctor and Jamie at the Factory.

At the massive installation, the Doctor's keen eyes and intelligence have spotted unusual equipment dotted within the buildings. Some of it undoubtedly forming the basis of deep space communications systems. He manages to get a quiet word with Watkins but he does not know that Vaughn can overhear their every word – the sinister managing director determines that the TARDIS may be a very useful addition to his plans.

Realising they may soon be taken prisoner themselves the Doctor and Jamie make a break for freedom. After a hazardous chase up a lift shaft they manage to find a way out of the factory and they jump aboard the stationary train in the hope of evading their pursuers. They both conceal themselves within the crates, but as Jamie is lying there, he notices that the sausage-shaped cocoon beside him is moving, as if whatever was inside were struggling to get out. ➤

Episode Four

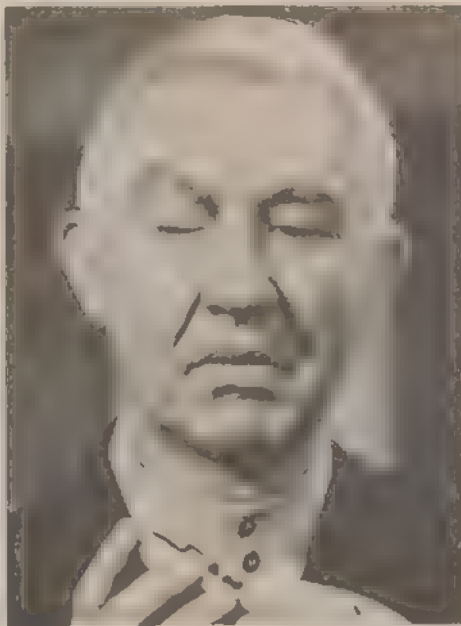
Scared almost out of his wits, Jamie is very grateful when the Doctor helps him out of the crate, telling him the guards have gone away for now. Knowing that it won't be too long before they return, the two travellers leave the train – the Doctor has not had a chance to examine the cocoon.

Packer has meanwhile reported to Vaughn that the guards have still to locate Jamie and the Doctor. He finds his boss's mood unusually benign. Apparently Watkins is now hard at work on the modifications to the Cerebratron Mentor, a machine which can generate emotional impulses. Vaughn tells Packer that his "friends" were worried by the machine's existence and had ordered its destruction. Knowing that he obviously had a powerful weapon with which to bargain, the I.E. boss kept the machine a secret and is now having the Professor improve it so that it can be used to make him master of the situation once his allies have achieved their victory. Should, however, the machine fail Vaughan plans to have the TARDIS available to him to use as an escape route.

Now back inside the building once more (escape over the perimeter fence being impossible) the Doctor and Jamie

overhear two guards being instructed to take Isobel and Zoe up to the sixth floor. Seizing their chance the two travellers rescue the girls, but not before the alarm is raised. The building is sealed off and the only means of escaping the security staff is to head for the roof. They are on the point of recapture when a helicopter appears overhead and the four are lifted to safety – by UNIT.

Furious at the technically illegal actions of UNIT, Vaughn returns to the London offices (with the completed Cerebratron Mentor) and contacts the Ministry of Defence. He speaks to a Major-General Rutledge, whom clearly the director seems to have a hypnotic control over, and secures a promise that UNIT's interference will be curbed.

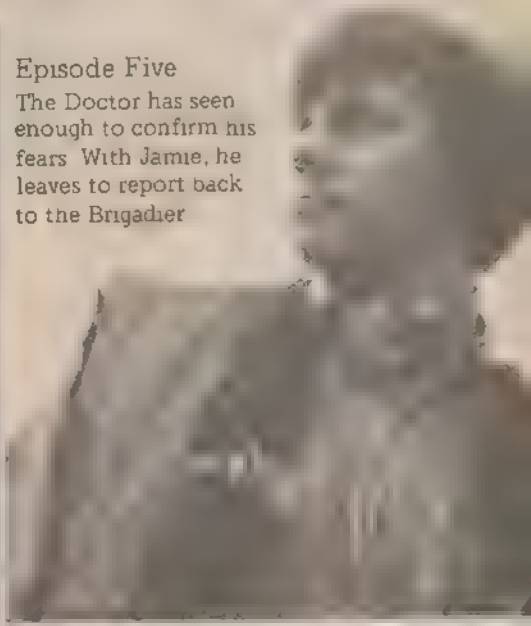


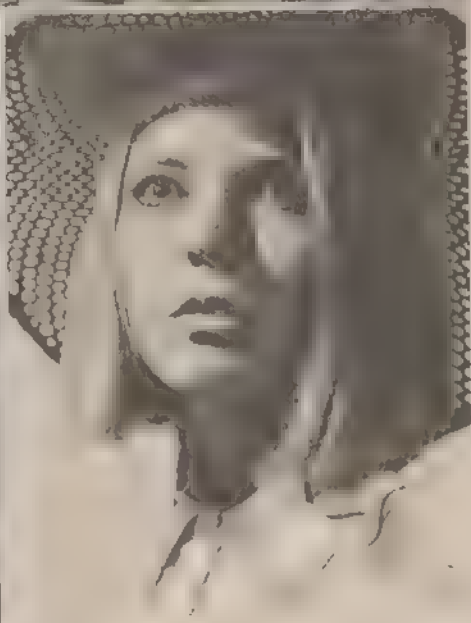
At UNIT's operational headquarters the Doctor is once more studying the photographs of the numerous unidentified flying objects that have proliferated over South-East England in recent months. He feels convinced that the solution to the whole riddle lies at the London head offices, and more specifically, at the adjoining warehouses. He and Jamie leave once more to spy out the warehouses.

Once there they watch as one of the cocooned shapes is taken from its packing crate and linked to a complex of machines. Power is applied and slowly the object within the cocoon gains strength and tears apart the protective covering. Horrified Jamie watches as the sinister shape of a Cyberman bursts out . . .

Episode Five

The Doctor has seen enough to confirm his fears. With Jamie, he leaves to report back to the Brigadier.





With something concrete to go on Lethbridge-Stewart gets in touch with his superior at Whitehall. It is Rutledge who flatly turns down the request for an armed attack on the warehouses. In reply the Brigadier states his intentions of reporting the whole matter to UNIT's central command in Geneva; Switzerland. They can authorise the attack. Quickly Rudhidge phones Vaughn to tell him of the developments.

Using the deep space communications equipment Vaughan informs the main Cyber Invasion fleet, based on the Moon's dark side, that they must bring the attack forward using the assembled army present at all the I.E. complexes on Earth.

Knowing his own time is running short too. Vaughn experiments with Watkins' machine. The test yields spectacular results. The Cyberman on whom the machine is tried goes mad at the sudden surge of alien emotions bombarding it and crashes out of the test zone, seeking refuge in the sewers, where-in the rest of the activated Cybermen are being hidden.

The Doctor has guessed correctly where the Cyber-army in Britain is being stored but both he and the Brigadier

know they will be unable to get support from the Government unless they can come up with conclusive proof. Isobel suggests the use of infra-red photography and the idea is adopted, but to Isobel's fury she is told it is not the sort of job for a girl. Determined to be first with the pictures - to show up the chauvinistic Brigadier - she sets off, with Zoe and a worried Jamie, to find the nearest manhole.

The Doctor is passing the time by examining the radio given to Jamie by Vaughn. He is puzzled, and suspicious, by a group of circuits within the device that seem to serve no logical purpose. Taking the back off other pieces of I.E. equipment he finds the selfsame circuits present in all. Convinced they are a part of the imminent invasion he sets about deducing their purpose.

Carrying a camera fitted with infra-red lenses and film, Isobel, Zoe and Jamie enter the sewers of London. They haven't gone far along when they hear a noise approaching them. Out of the darkness ahead steps a Cyberman.

Episode Six

The three are in luck, the Cyberman is the one Vaughn sent berserk and it merely rushes past them in its insane frenzy. Before they can get themselves spotted by any "normal" Cybermen, the team are hauled out of the sewers by Benton and some of the other UNIT personnel, who themselves have already gained the proof the Brigadier will need. On the way back to the airfield, Isobel ►



persuades the UNIT team to rescue her Uncle from the I.E. warehouses. The raid is successful and the Professor is re-united with his niece.

Packer reports to Vaughn who is disturbed by the news, but comments they can easily pick him up again once the invasion has started, in five and a half hours time . . .

Watkins confers with the Doctor but is unable to tell him why Vaughn wants the Cerebratron Mentor mass-produced, although mention of emotions is enough to give the Doctor a firm clue. The clue extends also to the circuits in the I.E. equipment that has been distributed all

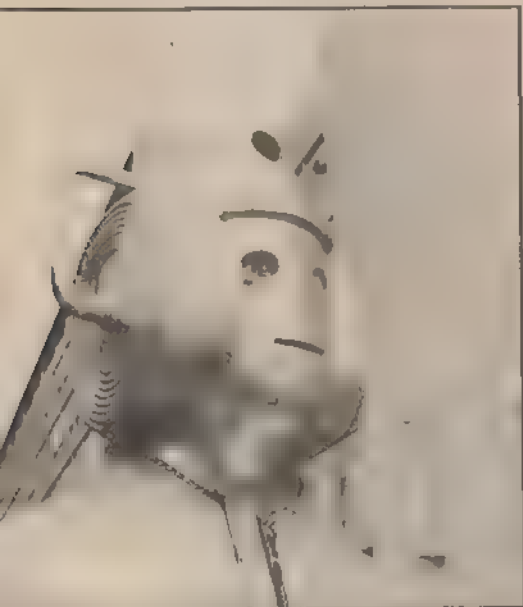
over the world. Each circuit is part of a giant network of artificial nerve centres. The correct radio impulse will trigger all these circuits into life and thus produce a blanket signal that will produce the hypnotic effect Cybermen use to control those Humans they enslave.

Now armed with the right information the Doctor begins constructing devices that will depolarize the signal, rendering it harmless. But no sooner has he completed the prototype than a strange noise starts up from the radio.

All over the world the same sound is heard. People stop in their tracks and assume a dazed expression. Suddenly sewers covers burst open and from each, Cybermen begin to emerge. The Invasion has begun.

Episode Seven

With nothing to stop them the Cybermen are soon able to occupy all the major





cities of the world, even the steps of St. Paul's Cathedral feel the bio-mechanical tread of the invaders from Telos.

Using a subterfuge, Vaughn convinces the Cyber Command not to place hypnotised humans under robot control immediately. He promises to begin the arrangements necessary for the main invasion fleet to land. He despatches Packer to pick up Watkins. However, the Doctor's device has enabled the UNIT team to remain unaffected by the paralysing sound, and the party escape London in helicopters.

The Doctor knows the only way to silence the sound is to destroy its source, the main invasion centre on the Moon's dark side. The only way this can be done is by firing a missile. Lethbridge-Stewart recalls that the Russians were about to send up a manned mission before the invasion and he orders a team of men to set off for the U.S.S.R. in a fast jet. The Brigadier now concerns himself with organising a defence of anti-aircraft missiles to shoot down the invasion ships that will land the main force of Cybermen. Feeling somewhat left out of events, the Doctor decides to pay a visit on Vaughn – electing to take the easiest route into London – via the now deserted sewers.

He reaches Vaughn and attempts to tell him of the Cybermen's ruthlessness that they will discard him when he is no longer necessary and that time is now too short for the Cerebratron Mentor to be used on a mass-produced basis. But Vaughn refuses to listen and as the Doctor is held a helpless captive, Packer is

ordered to link the radio beam to the invasion fleet.

At a missile base, the UNIT people are aligning as many missiles as possible to combat the descending invaders. Zoe's computer mind is utilised to its full extent as she works out the firing plan to make maximum usage of the missiles to hand. The "go" command is given and the missiles blast into the stratosphere. Such is the formation of the Cybermen's ships that detonation of the missiles triggers off a chain reaction of explosions that wipes out the fleet.

In his office Vaughn listens incredulously as the emotionless voice of the Cyberleader announces they will now deliver a Megaton bomb to Earth – a bomb that will end all life on the planet.

Episode Eight

Knowing he too is on the death list, along with the rest of a helpless Mankind, Vaughn wrecks the Cyber-director; his communications system. Packer bursts into the office to report the Cybermen are now out of his control. Seconds later one enters the office and kills him. Before the creature can turn on Vaughn and the Doctor, the latter activates the Cerebratron Mentor and focuses it on the attacking Cyberman who promptly collapses, Vaughn agrees he will destroy the beam pulser.

From the heart of Russia, the space rocket is launched, the capsule having been replaced by an atomic warhead.

Vaughan and the Doctor attempt to reach the transmitter in the warehouse complex, but it is now heavily defended

by the Cybermen. The Brigadier and his men arrive, heavily armed and a furious battle erupts. The Cybermen are difficult to kill and their weapons prove lethal. But bazookas and mortars slowly and surely take their toll, while Vaughn and the Doctor edge closer to the transmitter. Too late the Cybermen realise the presence of the two men – they kill Vaughn but the Doctor escapes to tell UNIT of the beam's location. The remaining Cybermen are left to the mercies of the UNIT soldiers.

One invasion craft is left now – the one carrying the Megaton bomb. It reaches a predetermined spot and releases the bomb. The Russians re-direct their rocket to strike the Cyberleader's craft and it blows up in a sheet of flame. Anti-missile missiles destroy the bomb before it can reach its detonation point.

In Vaughn's office the Doctor locates his missing TARDIS circuits.

As life returns quickly to normal on Earth – not many people having been in a conscious enough state to realise anything had gone amiss, the Brigadier takes up the Doctor's curious request to drive him, with Jamie and Zoe, to a remote field in, what was, I.E. Property. From a gate he watches astonished as the three walk ahead with their arms outstretched, only to vanish abruptly, one by one, seemingly into thin air. Moments later the familiar take-off sound of the TARDIS is heard once more heralding the start of a new voyage, leaving the Brigadier to ponder when again he would see the mysterious man known only as . . . The Doctor.

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PANOPTICON '82



The *Who* Convention was The Grand Hotel, Birmingham, a premises which, in its main hall, scene of all the major events and shows, seated the 350 or so attendees beneath rows of opulent chandeliers supported on ornate columns.

Compared to the six and a half thousand strong registration for the American *Doctor Who* Convention this summer the figure of 350 dwarfs almost into insignificance, being roughly 4% of that larger number. Yet the relative smallness of the Birmingham Convention was also its major plus as it made possible an air of intimacy and informality denied to events on a grander scale. Where else could fourteen year old fan, armed only with a scrapbook and an autograph pad, find himself seated next to Director Fiona Cumming discussing the ins and outs of turning the complex script for *Castrovalva* into a finished BBC production? Where else could you find yourself sipping a drink in a bar with *Doctor Who*'s favourite NCO, R.S.M. Benton alias the very amiable John Levene?

Without question, if you were prepared to brave the recently resumed "luxuries" of British Rail travel or to undertake a road journey that would have given Marco Polo cause for doubt, the Grand Hotel in Birmingham's city centre was the place to be over the weekend of 1st August.

Media science fiction conventions are still something of a novelty in this country and although for many years previous to the 1970s die-hard science fiction fans of the literary kind would regularly pack halls and student unions for Conventions, large scale hotel-based exercises only came in thanks to the enterprises of Captain Kirk and his legions of devout followers.

Leicester is generally accepted as being the home of the first full-blown *Star Trek* event in this country, broadening out thereafter to include conventions based around *Space 1999*, *Star Wars*, *Blake's Seven* and, since 1977, *Doctor Who* which held its first one-day Convention in the unlikely setting of a church hall in Clapham.

Five years, and vastly improved

ment of The Grand Hotel agreed to provide a site and facilities for the first *Doctor Who* Convention to adopt a hotel as its venue — up till then Universities and colleges had been the base camps.

Billed as a weekend event the Birmingham Convention really got under way on the Friday evening with centres of activity being the hotel's amply staffed bars. It is a fundamental fact of life that all media science fiction fans drink, although they tend to be divided into two categories — the coke and lemonade fraternity and the more serious practitioners of the art of drinking.

What distinguished the bars at The Grand Hotel from those in and around the rest of the city was the cosmopolitan nature of the languages being spoken.

The Scots were there desperately trying to convince sceptical bar staff that their bank notes did not come from *Monopoly* boxes. The Welsh were represented thinking hard on the possibilities of Gallifrey rematerialising next year. The Canadians sent over an ambassador anxious to acquire information on the Patrick Troughton period which never reached the shores of



Canada thanks to the policies of *TV Ontario*. The USA despatched quite a significant contingent of fans varying in nature from the "Gee, have you met the Queen" class to those who blame their nationality purely on an accident of birth, insisting quite vehemently that their true roots and natures belong very firmly in the United Kingdom.

Last, but by no means least, Australia decided why should Janet Fielding have all the fun and despatched a very glamorous representative who stunned everyone on the Saturday by modelling a very faithful replica of the Nyssa costume complete with fairy skirt and legs. It was a move which raised many eyebrows not least among Convention guest Dick Mills who admitted to being perplexed as to why a girl should come thousands of miles from Australia, spending hundreds of dollars, just to dress up as the *English* girl in *Doctor Who* . . .

Guests for the weekend covered the entire spectrum of *Doctor Who* with conversation and events spanning each Doctor's era from both behind and in front of the cameras.

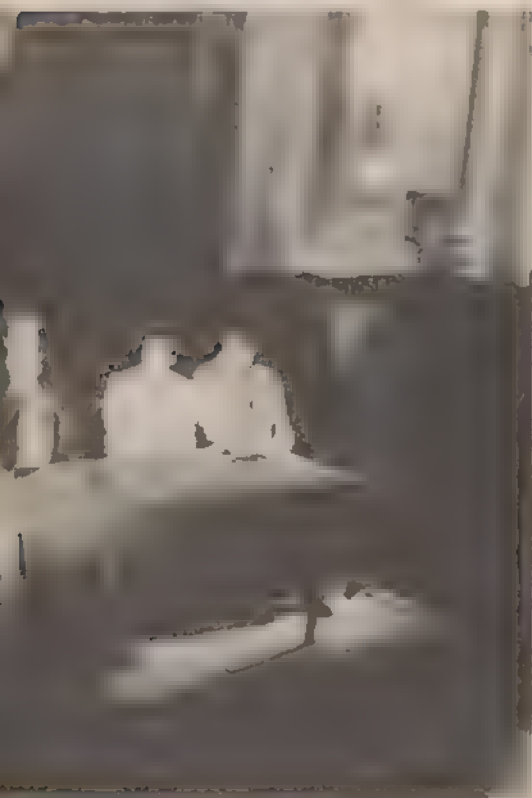
Perennial Convention go-er Terrance Dicks was the first major guest for Saturday and it is to his credit that no matter how many events he is asked to attend Dicks always finds something new with which to entertain his audience. On the novel's side he went into detail on how he would be expanding the character of the Earthling in his forthcoming book, *Meglos*, giving the figure both a name and explaining his arrival on Zolpha-Thura complete with a pin-stripe suit. Assessing the age of the attendees at being generally

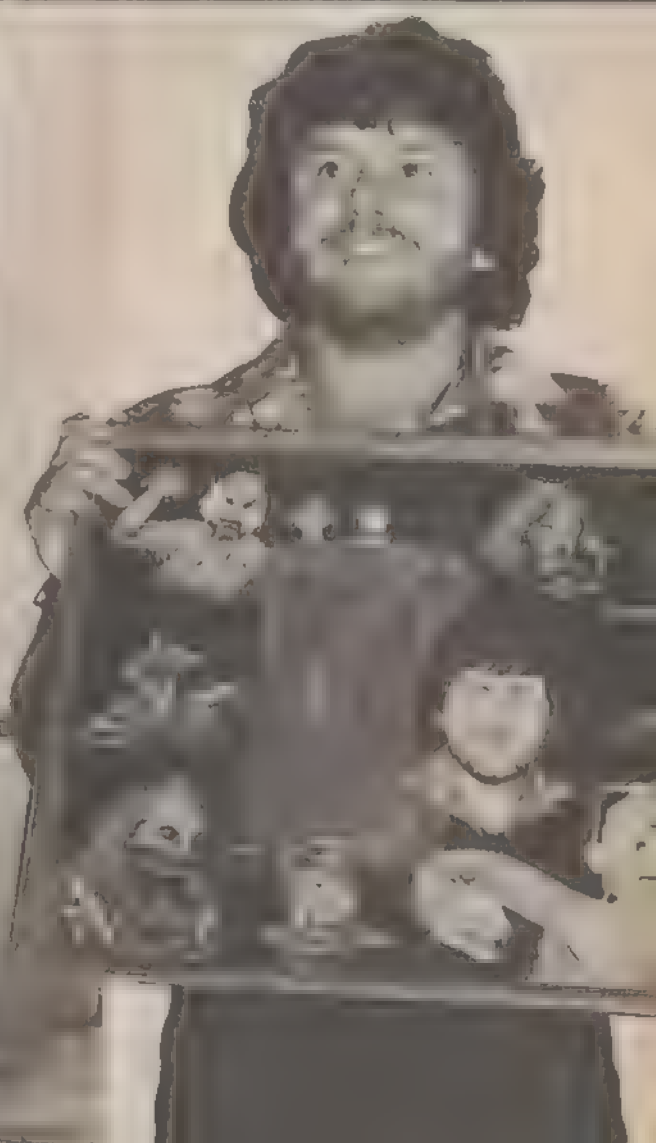




above sixteen he recounted the hysterically funny story of the problems involved with the making of Alpha-Centauri's costume; disguising and redressing it so it would not appear too indecorous when placed before the cameras

An eight second clapperboard sequence of 35mm film introduced





Director Fiona Cumming, the only Production representative there that weekend to have worked with all five Doctors. She answered questions from the floor on her beginnings as a A.F.M. on the Hartnell serial *The Massacre* and ended by dropping vague hints as to the content of *Snakedance* which will be up and coming on the screens early next year.

Also representing the current crop of Directors working on the show was Peter Grimwade who gratefully accepted the fan award of best story for his work on the Cyberman classic *Earthshock*. Turning to his other field of endeavour he confirmed he had just finished the manuscript for the *Target* book of *Time-Flight* due out also early next year which would, hopefully, dispel any of the remaining questions about that story.

The star guest for Saturday was the present holder of the title role in *Doctor Who*, Peter Davison. Unperturbed by the menacing presence of an *Earthshock* Cyberman on loan from the Blackpool exhibition Davison went into great detail on the efforts made by all around him to keep secret his imminent appearance on *This is Your Life*. Asked by one fan how he felt about the death of Adric in the series he brought the house down by replying, "Better than Adric..."

Spearheading the production team's presence at the Con was Producer John

Nathan-Turner who found himself the target of a long-kept surprise when he was presented with an award to honour his achievements with the series in the form of a magnificent oil painting depicting Nathan-Turner surrounded by a host of monsters from the programme painted by *Fanderson* artist Steve Kyte.

Two representatives of BBC Enterprises were also there primarily to conduct research for the major BBC *Doctor Who* Convention planned for next year. A poll was carried out among the attendees to determine which stories from each of the Doctors would be the most popular and hence candidates for screening at the proposed 1983 Convention. Both Terry Sampson and Lorne Martin took great pains in the bars afterwards to allay fears that the BBC Con would be a cold hearted affair, devoid of the warmth more associated with fan events.

Sunday morning belonged to flamboyant Director Douglas Camfield one of Britain's most prominent and foremost television Directors who recently completed a production for American Television on the life of *Ivanhoe*. Casting for that TV movie led Camfield to select Julian Glover for the part of King Richard, just as he had cast him seventeen years ago for the Hartnell serial *The Crusade* which Camfield considers to have been the finest script for *Doctor Who* with which he was asked to work.

Star guests for the afternoon began with John Levene who was revealed in his interview to have been something of a prankster on the set of *Doctor Who* — frequently occasioning Jon Pertwee to "dry" during rehearsals by moving the cue cards on which Pertwee had written any complicated technical jargon he was asked to spout.

A thunderous round of applause greeted the arrival of Nicholas Courtney who gained an even more enthusiastic response from the audience when he announced his appearance, as Lethbridge-Stewart, next year in the serial *Mawdryn Undead*. At an autograph session later Courtney expressed his great pleasure at being able to maintain his track record for appearing with all five Doctors and was deeply touched by the many letters and cards sent to him over the years, most of which had ended with the phrase, "hope it will not be too long before we see you in the show again."

There was no denying the entrance made by Jon Pertwee when his turn finally came to be interviewed on stage. Dressed in the familiar ruffled shirt and flowing cape, he strode up to the stage amid a sea of exploding flash bulbs and exclaimed in tones which brooked no dispute, "I am the Doctor!"

A natural showman with a vast talent for oratory Pertwee frequently broke his audience into fits of laughter ►



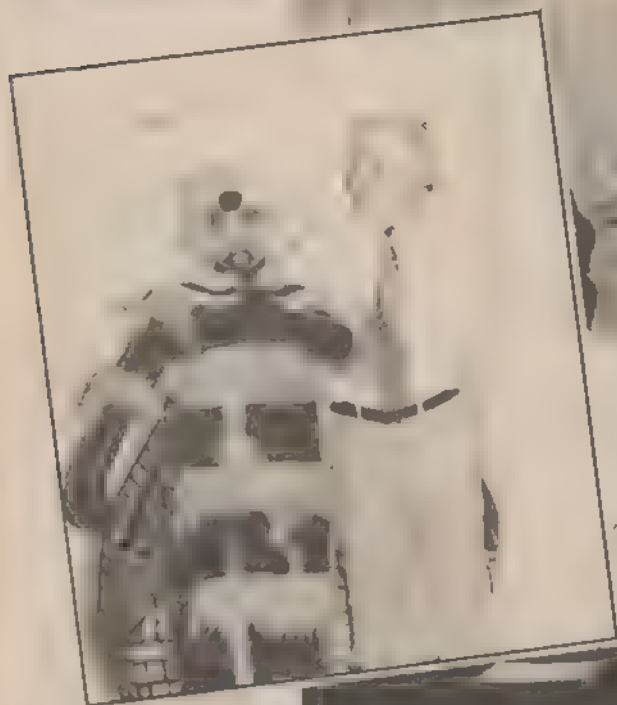


with stories of uncontrollable hovercraft in *Planet of the Spiders*, Katy Manning's snapped underwear elastic in *The Daemons* and the unrepeatable comments of Barry Letts when Pertwee unveiled the Whomobile unexpectedly before the filming of *Invasion of the Dinosaurs*. Only once did a hush descend on the packed hall as John Levene, Nicholas Courtney and Jon Pertwee paid tribute to an actor who would have delighted at an invitation of attend a *Doctor Who* Convention, the greatly missed Roger Delgado.

Not all of the Convention belonged to the guests. Many fans had put in long hours of preparations to ensure a degree of spectacle to the proceedings. In one corner of the main hall a large display case had been filled to capacity with a range of toys, kits, models and publications all to do with *Doctor Who* and the Daleks over the years.

Toby Chamberlain's team of costume replica designers, fresh from their success at last year's Lord Mayor's show, displayed several of their costumes from that event including an Ogron which was much admired by Jon Pertwee. Their latest costume, a faithful rendering of a Menoptra was unfurled in all its winged glory modelled on the waif-like form of Melinda Webster. To the best of knowledge only Dick Mills was heard to ask for a fly swotter.

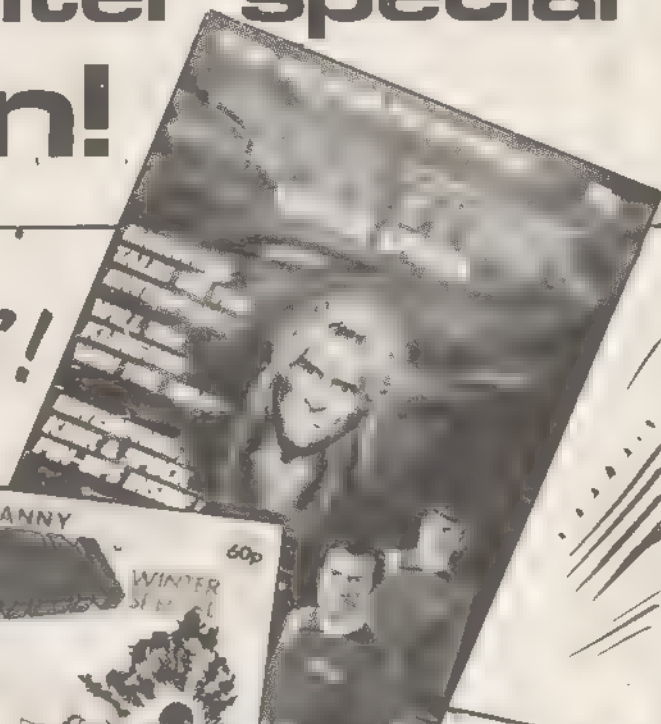
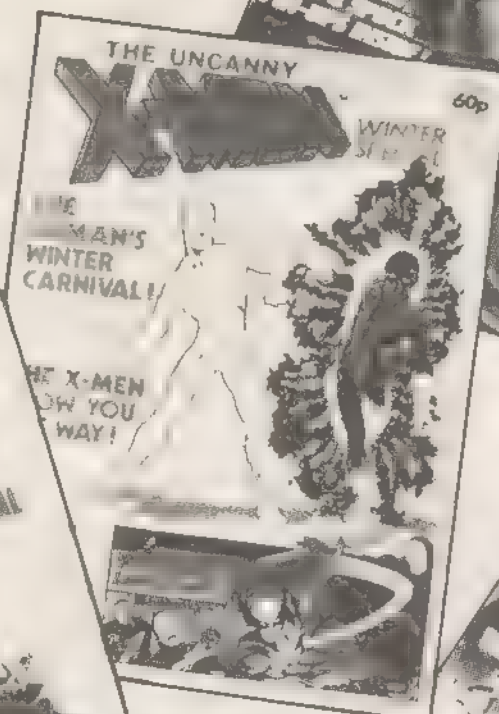
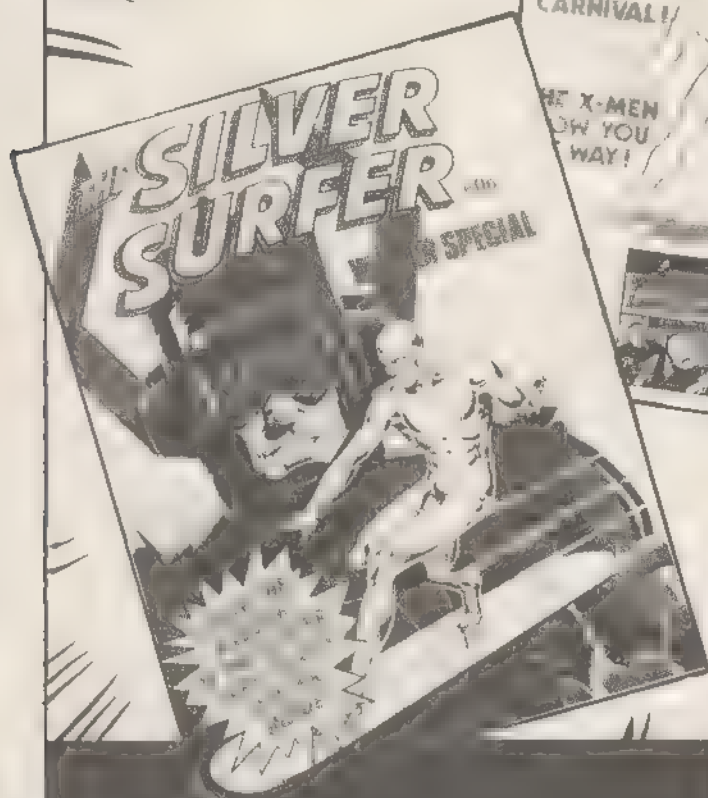
With slide shows, autograph sessions, fanzine sales and special screened events all thrown in for good measure the Convention was regarded a great success by all those who attended with the saddest moment of all being the closing ceremony on the Sunday evening.



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as Doctor Who





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STARWARS: THE LAST JEDI

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STARWARS: THE FORCE AWAKENS

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STARWARS: THE LAST JEDI

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STARWARS: THE LAST JEDI

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POCKET BOOKS

CHILLERS

1, 2, 3, 4, 5 @ 25p ea.

FANTASTIC FOUR

1, 2, 3, 4, 5 @ 25p ea.

STAR HEROES X-Men

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52 @ 25p ea.

SPIDERMAN

1, 2, 3, 4, 5 @ 25p ea.

CONAN

1, 2, 3, 4, 5 @ 25p ea.

HULK

1, 2, 3, 4, 5 @ 25p ea.

YOUNG ROMANCE

1, 2, 3, 4, 5 @ 25p ea.

TITANS

1, 2, 3, 4, 5 @ 25p ea.

MARVEL CLASSICS

1-12 @ 25p ea.



EMPIRE STRIKES BACK

1, 2, 3, 4, 5 @ 25p ea.

BLACKPANTHER

1, 2, 3, 4, 5 @ 25p ea.

FRANTIC

1, 2, 3, 4, 5 @ 25p ea.

FUN & GAMES

The Doctor Who Archives

FRONTIER IN SPACE



Episode 1

An earth space ship, travelling through space in the twenty-fifth century, is preparing to land with its cargo while its two crewmen discuss the recent attacks by Draconians. Then they see an object spinning towards them, which vanishes before collision.

The object is the TARDIS which, to avoid collision, the Doctor has materialised in the hold of a cargo vessel. Then a space ship appears on the cargo vessel's control screen and suddenly there is a high pitched sound. The ship, to the eyes of the Earthmen, changes into a fully armed Draconian battle cruiser. They send an S.O.S. to Earth. The Doctor and Jo make their way to the main part of the ship and meet one of the crewmen. The sound begins again, the crewman sees the Doctor as a Draconian while Jo, in her turn, sees the Earthman as a Drashig. The enemy space ship locks on, and her captain demands admittance.

In her office the Earth President is receiving the Draconian Ambassador, who is the son of the Emperor. With her is General Williams. The Draconian is making a complaint about attacks by

Earth ships; in her turn the President makes a counter-charge. Then the message comes through from the cargo ship.

Jo and the Doctor are locked in the hold, and the Doctor identifies the period in which they have landed as one when both Earth and Draconia were colonising planet after planet with inevitable conflict. He realises that the noise they heard had the effect of making a person see the thing they feared most.

A rescue ship is sent from earth, while the invaders burn their way through the cargo ship's airlock door with thermal lances. The crewmen bring their prisoners out to use them as hostages. The door gives way and the invaders come through. The Earthmen see Draconians, but to the Doctor and Jo they appear in their right shape - Ogrons. They stun the crewmen and the Doctor; then make their escape with the cargo and the TARDIS.

The rescue ship arrives, and the Doctor and Jo are accused of being traitors.

Episode Two

The ships return to Earth, and the crewmen make their report. The Doctor ➤



and Jo are taken before the World President who has with her General Williams and the Draconian Ambassador. Accused of being an agent of the Draconians, the Doctor denies it, and is of course repudiated by the Ambassador. But his story is not believed by the Earth people, and they are taken to a prison cell. The Doctor realises that Earth and Draconia are on the brink of war.

At the Draconian Embassy, the prince says he must have more information. Obviously it would be a hostile act to kidnap the Doctor, but to give sanctuary to an escaping prisoner would be another matter.

By a ruse the Doctor is "rescued" and taken to the Embassy.

General Williams demands that the President should break off diplomatic relations with Draconia at once, but she refuses to do this.

Jo is questioned by the President and Williams, but sticks to her story. The Draconians have no more success with the Doctor, who manages to make his escape, only to be recaptured by Earth Guards and taken back to the prison cell.

The Ogrons invade the prison and force their way into the Doctor's cell. Their leader says: "You come".

Episode Three

Before they can make off with their prisoners, the Ogrons are forced by Earth soldiers to make their retreat.

Williams thinks the situation demands war, and warns the President that there are those who, if she is not seen to act decisively against the Draconians, will demand her replacement. Certain senior officers feel that a military dictatorship is needed. She must act, or they will bring her down. She agrees to break off diplomatic relations, but refuses to strike the first blow in a war.

A mind probe is used to question the Doctor, but the only result is that the machine breaks down. The President refuses to allow it to be used on Jo. The Doctor muses that it is a pity that the Ogrons did not succeed in the kidnapping attempt, after all they have the TARDIS. He is taken to the President, but she refuses to believe his story and sentences him to the Lunar Penal Colony. Joe will remain on Earth where, away from his influence, she may be made to see the error of her ways.

The Doctor arrives at the Lunar prison which is reserved for political offenders. Here he meets two members of the Peace Party; Patel and Dale.



Meanwhile on Earth an emissary arrives from the Dominion Government of Sirius Four. He has evidence that the Doctor and Jo are wanted for various crimes committed in the former colony. Their custody is granted to the Commissioner – the Master.

Jo leaves with the Master without any fuss; after all, as she says, anywhere is better than where she is.

The Doctor and Dale, with the connivance of a trusty convict – Cross – attempt to escape in a space ship and find themselves in a trap. The Doctor realises that this is an attempt to murder Dale, who is still regarded as a political danger.

Episode Four

Before they suffocate, the Master comes to the rescue. The governor of the prison is reluctant to let the Doctor go, but when the Master accuses the man of being involved in the murder attempt, he changes his mind.

In the hold of the Master's space ship the Doctor and Jo are making their journey to an unknown destination. The Master himself puts the ship on an automatic course and then settles down to read "The War of the Worlds". He can see his prisoners on a television screen. ►







While Jo distracts the Master's attention, the Doctor manages to get out of the hold, find a space suit, and make his way to the outside of the ship. The Master has to make a course correction, and the jolt throws the Doctor off so that he is "swimming" in space. But he manages to get back.

The Master becomes suspicious, and discovers that one of his prisoners has disappeared. By threatening Jo, he forces the Doctor to return.

At that moment a Draconian space ship arrives, and a boarding party comes in. A state of emergency now exists between Earth and Draconia. The travellers have violated Draconian space and the penalty is death.



Episode Five

They are taken on board the Draconian ship where, unseen, the Master switches on a homing device which is seen in an Ogron vessel.

The prisoners are taken to the Draconian Emperor who is at first suspicious of the Doctor but then seems to become more friendly. The Ogron ship lands and the crew arrives in the throne room – the Draconians see them as Earth men. The Draconians force the invaders to withdraw – the Master goes with them – but the Doctor manages to knock one of them unconscious. As the effect of the hypnotic device wears off the Draconians see him for what he really is.

Using the Master's ship – an Earth vessel – the Doctor, Jo, with the Draconian Prince and a Draconian crew, begin a journey back to Earth. The captured Ogron is also on board. They are attacked by an Ogron ship, with the



master on board, but are managing to escape. Then the Ogron prisoner escapes, in the ensuing fight one of the ship's controls is knocked and the vessel slows down. The Ogrons come on board. Jo is taken away at once. The Doctor and the Draconian Prince defend themselves, and then an Earth battle cruiser approaches. The Ogrons have to leave without the Doctor.

The Doctor and the Draconian reach Earth and are taken to the President. General Williams refuses to believe them at first, but when he hears the true story of how the earlier war between Earth and Draconia started, he comes round. He not only authorises an expedition to the Ogron planet, he decides to lead it in his own ship.

In the meantime Jo arrives at the Ogron planet where she sees the Tardis. The Master says that he intends to set a trap for the Doctor and she is going to help him.

Episode Six

The expedition leaves, the Doctor knows the exact location of the Ogron planet. They are attacked by a Draconian ship, but the ultra-modern vessel manages to outrun it. After this there is some malfunction of the ship, but the Doctor manages to put it right.

Jo escapes from her cell and finds herself in a place with a drawing of a giant lizard to which the Ogrons apparently make propitiatory offerings. Then she manages to make her way to the Master's communication equipment and sends out an S.O.S. This is just what the Master wanted her to do. It is in fact a short-range transmitter which can be heard only by a ship in orbit of the planet.

The Master gives the Ogrons instructions to ambush the ship as it lands, but as the attack begins the real life version of the drawing appears – an Ogron Eater – and they run away.

The Master, furious, tells the Ogrons that their masters are on their way. The Doctor has a kind of premonition. Very soon he and the rest of the party are captured – by Daleks. The Master manages to persuade the Daleks to let the Doctor remain with him until the war is over so that he can suffer by seeing what it does to Earth. Then he will be sent to the Dalek planet to be exterminated. The prisoners are put in cells with an Ogron guard.

By using the Master's hypnotic device the Doctor appears to the guard as a Dalek. He unlocks the gate and then runs away.

General Williams, the Draconian Prince and the crew return to Earth. The Doctor and Jo take off in the Tardis. They are going after the Daleks.



EVERYTHING WOULD MAKE A GOOD COMPANION

WOULD YOU MAKE A SUITABLE DR WHO COMPANION? FIND OUT IN THIS SIMPLE TEST.....

1 THE DOCTOR TELLS YOU TO STAY BEHIND IN THE TARDIS WHILE HE GOES TO INVESTIGATE A DISTRESS SIGNAL ON THE DEADLY PLANET OF THE EVIL ZAXONS. DO YOU: (A) SCREAM. (B) DO AS YOU'RE TOLD. (C) NIP OUT FOR A PACKET OF FAGS AND END UP GETTING CAPTURED BY ZAXON MAJOR.

3 THE TARDIS LANDS IN YOUR BEDROOM. DO YOU: (A) SCREAM. (B) RUN OUT AND FETCH ARTHUR NEGUS TO VALUE AN ACTUAL POLICE TELEPHONE BOX LEFT OVER FROM THE NOSTALGIA ERA. (C) MAKE USE OF IT TO STORE YOUR LEGO, ACTION MAN ACCESSORIES AND MARVEL COMIC COLLECTION.

5 YOU HEAR THAT THE DIRECTOR FROM "BLAKE'S SEVEN" IS JOINING THE PROGRAMME. DO YOU: (A) SCREAM. (B) WRITE OUT YOUR LAST WILL AND TESTAMENT. (C) START UP A PETITION TO SAVE THE DR WHO CAST FROM THE HANDS OF THE BBC FEDERATION.

and so in the final episode, we set fire to that grotty old blue wooden box.

SCRIPT: TIM QUINN
VISUAL EFFECTS: DICKY HOWETT
1982

SIT-T-T!!

2 ENTERING THE TARDIS FOR THE FIRST TIME, DO YOU:

(A) SCREAM. (B) ASK THE DOCTOR IF HE REALISES IT'S BIGGER ON THE INSIDE THAN THE OUTSIDE. (C) CRITICIZE THE COLOUR SCHEME AND THE 1963 STYLE SCI-FI FURNISHINGS.

4 AFTER APPEARING AS A COMPANION IN THE PROGRAMME FOR THREE SEASONS THE DIRECTOR INVITES YOU TO LUNCH. DO YOU: (A) START LOOKING FOR ANOTHER JOB. (B) DECIDE TO MOVE ON BEFORE YOU GET "TYPECAST". (C) SCREAM.

6 THE DALEKS TEAM UP WITH THE CYBERMEN, THE ICE WARRIORS, THE MASTER, THE ZARBI, THE MECHANIDS, THE GIANT MAGGOTS, THE EXXILONS, THE ZYGONS AND BOB TO EXTERMINATE THE DOCTOR AND HIS COMPANIONS. DO YOU: (A) SCREAM. (B) SCREAM. (C) SCREAM.

SCORING

MOSTLY A'S: CONGRATS, YOU'RE PERFECT DR WHO COMPANION MATERIAL. CARRY ON SCREAMING!
MOSTLY B'S: CONGRATS BUCK ROGERS NEEDS YOU (WE DON'T!)
MOSTLY C'S: CONGRATS WITH YOUR QUALIFICATIONS WE'VE MANAGED TO FIX YOU UP FOR A SEASON AS THE COMPANION TO JOHN DOE IN THE LABOUR EXCHANGE QUEUE!



annuals guide

INTRODUCTION

The last year or so has seen a considerable upswing in the drive by *Doctor Who* fans to collect the memorabilia associated with the series since its Sixties' beginning. Dealers at comic marts, movie jumbles and conventions both abroad as well as here have traded more in *Doctor Who* related items this year than in any previous year. Reasons for the sudden interest in old *Doctor Who* merchandise and publications are questionable. Is it a hype-inflated trend triggered by greedy dealers, or have the children who started with *Doctor Who* back in 1963 reached a nostalgic period in their lives where they hanker for some mementoes of their childhood days?

Answers are few in forthcoming but for whatever reasons 1982 has seen the greatest demand so far for old *Doctor Who* products, particularly those associated with the Sixties when much of the *Doctor Who* field was dominated by Dalek-mania.

Throughout that period where, to sell a product, you had to have a Dalek on the cover or the box-top one product sailed serenely through the sea of media publications, marketing its wares on the mythology of the programme as a whole — the *World Distributors Doctor Who* annuals.

To date there have been seventeen *Doctor Who* annuals not counting the 1976 publication *The Amazing World of Doctor Who*, the 1981 compilation annual and the ultra-rare story book *Doctor Who and the Invasion from Space*, book all retailed by *World Distributors*.

This then is a catalogue of the first sixteen annuals aimed towards being an aid to the collector in his, or her, hunt for a full set. In this review we have steered clear of trying to put a value on each edition since a lot often depends on a given annual's physical condition and the current state of hype in the market. For example a few years ago Tom Baker annuals were the most sought after commodity whereas presently a lot of interest centres around the "forgotten" Doctor, Patrick Troughton.

Therefore this guide is purely intended as a reference aid with some notes as well as to the rarity of certain issues.

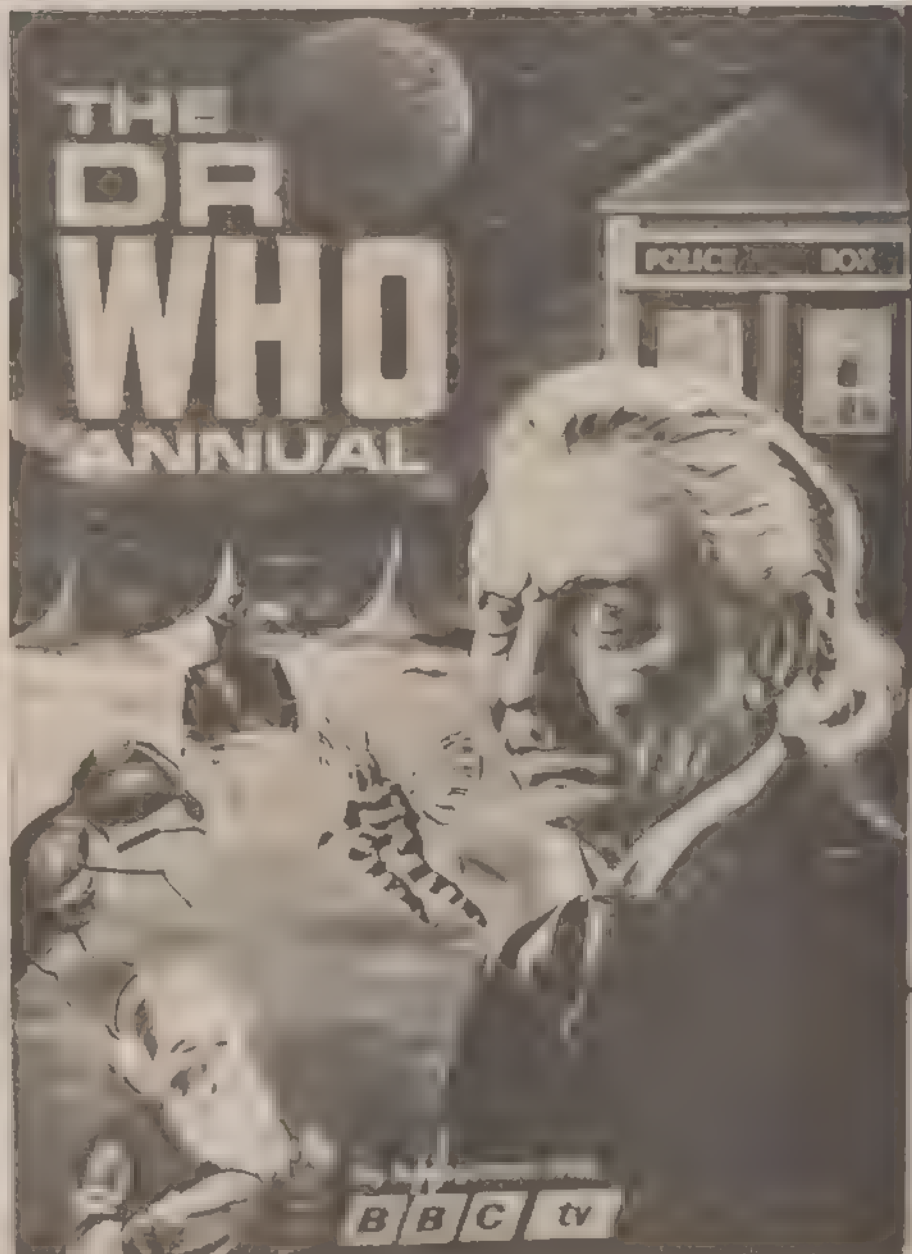
THE DOCTOR WHO ANNUAL

Published autumn 1965. Price: 9/6d (48p)

Doctor: William Hartnell TV companions: none.

Cover: Artwork, predominantly blue in cover featuring renditions of the Zarbi, the Menoptra, the Sensorites and the Voord.

Text stories: The Lair of the Zarbi Supremo,



The Sons of the Crab, The Lost Ones, The Monsters from Earth, Peril in Mechanistria, The Fishmen of Kandalunga.

Strip stories: none.

Features: Who is Doctor Who? The Equations of Doctor Who.

Remarks: Considered by many to be the finest *Doctor Who* annual ever, this publication scores over its successors in that it was written by David Whitaker with some material supplied by Dennis Spooner. By far the greatest evidence of Whitaker's hand can be seen in the two feature

articles which went into detail on the Doctor's character and the reasons for his voyages. At a time when there was little certainty as to who the Doctor was and from whence he hailed, Whitaker supplied two prophetic dissertations, one of which contained the cryptic hint, "He appears to be old and feeble and at the same time young and strong as though normal process of ageing had passed him by". Despite being the first annual, this edition is reasonably common due to the high print run commissioned for it.



THE DOCTOR WHO ANNUAL

Published autumn 1966. Price 10/- (50p).

Doctor: William Hartnell. TV companions: none.

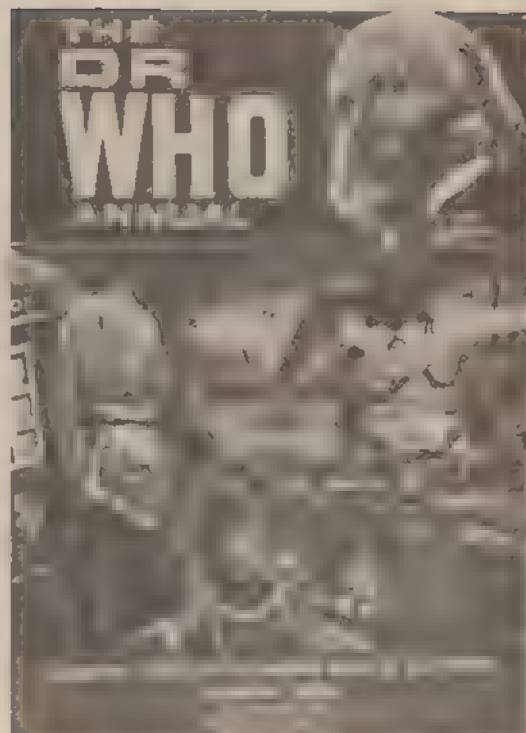
Cover: Artwork, red spine and bottom strip with inset art depicting the Corbo devil birds attacking the amphibious Staggs.

Text Stories: *The Cloud Exiles, The Sons of Grekk, Terror on Tiro, The Devil-birds of Corbo, The Playthings of Fo, Justice of the Glacians, Ten Fathom Pirates.*

Strip Stories: Mission for Duh.

Features: None.

Remarks: With a much lower print run than the first annual this edition is somewhat of a rarity which received poor circulation due to the Doctor recently having regenerated into Patrick Troughton on television. The level of storytelling is still very good although obviously missing the excellent continuity through the absence of any writer from the TV series. A few of the stories did link with one another though, most specifically the *Corbo* and *Fo* plots which featured a party of Earth people rescued by the Doctor. Unlike the previous annual no established monsters from the series appeared although a fleeting reference to the Arbi is made in one story.



THE DOCTOR WHO ANNUAL



THE DOCTOR WHO ANNUAL

Published autumn 1967. Price 10/6. (52p)

Doctor: Patrick Troughton. TV companions: Ben and Polly.

Cover: artwork, purplish in tone featuring a large central portrait of the Doctor flanked by a race of green, spindley aliens.

Text stories: *The Sour Note, The Dream Masters, The Word of Asires, Only a Matter of Time, Planet of Bones, When Starlight Grows Cold, H.M.S. TARDIS, The King of Golden Death.*

Strip stories: *The Tests of Trefus, World Without Night.*

Features: *Phoenix in the TARDIS*, various history and astronomy fact articles.

Remarks: The rarest of the three Troughton annuals this is so far the only annual to list the names of the contributing authors and artists, all of whom, as in most succeeding years, were in-house employees at *World Distributors*. The

annual has some interesting photographic content including some colour shots from Troughton's BBC photocall taken when he got the part of the Doctor — stills which have since vanished from the BBC stills archives. A short, one-page feature inside introduces the new face of the Doctor and gives brief summaries of the characters of Ben and Polly. Possibly the best story in the annual is *The King of Golden Death*, a semi-educational piece about the Doctor visiting the inside of Tut Ankh-Amen before its discovery by Howard Carter.

THE DOCTOR WHO ANNUAL

Published autumn 1968. Price 12/6d. (62p).

Doctor: Patrick Troughton. TV companions: Jamie, Victoria, Polly.

Cover: Artwork, black spined with cover portrait showing the Cybermen breaking into the TARDIS with the Doctor and Jamie inside.

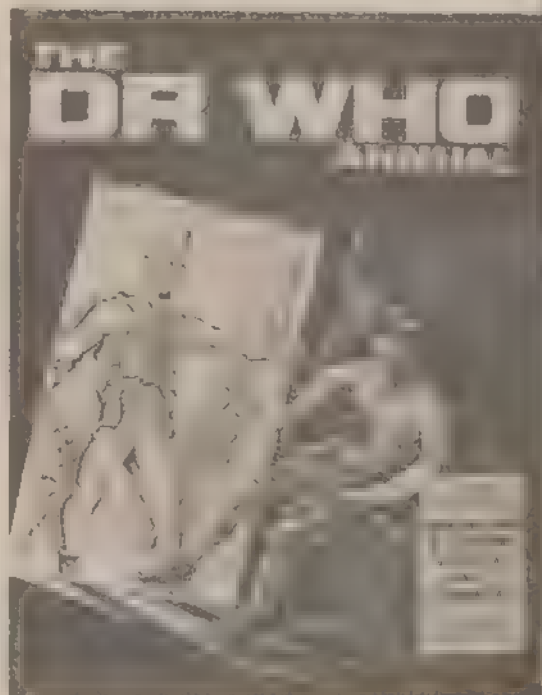
Text stories: *Lords of the Galaxy, Follow the Phantoms, Masterminds of Space, The Celestial Toyshop, Valley of Dragons, Planet from Nowhere, Happy as Queeg, World of Ice, The Microtron Men, Death to Mufl.*

Strip stories: *Freedom by Fire, Atoms infinite.*

Features: Various, all unrelated to *Doctor Who*.

Remarks: Do not be misled by the cover to this

annual. Despite its front, back and contents page artwork clearly depicting Yeti, Cybermen and Cybercontrollers, none of these monsters appeared in any of the strips or the text stories. The strip story *Freedom by Fire* name's the Doctor's female companion as Polly although the illustration, like others in the annual, is clearly that of Victoria even down to the outfit she first wore in *Enemy of the World*. Most of the text stories are intelligently written with several of them touching on concepts to do with Relativity. One of the best stories is *The Celestial Toyshop* which, though it is never specific, has many links to the famous Brian Hayles story.



THE DOCTOR WHO ANNUAL

Published autumn 1969. Price 12/6d (62p.)

Doctor: Patrick Troughton. TV companions: Jamie, Zoe.

Cover: Photograph of Patrick Troughton, from *The War Games* seen inside the TARDIS.

Text stories: *The Dragons of Kekokro*, *The Singing Crystals*, *The Mystery of the Maris Celeste*, *Grip of Ice*, *Man Friday*, *Slaves of Shran*, *Run the Gauntlet*, *A Thousand and One Doors*.

Strip Stories: *The Vampire Plants*, *The Robot King*.

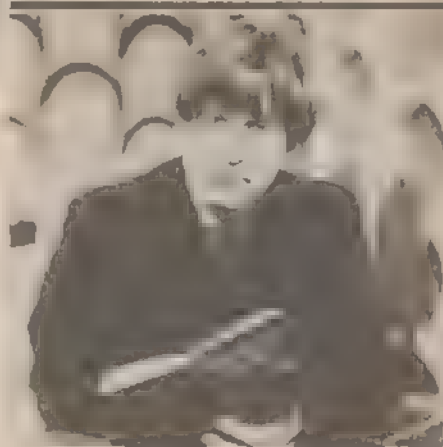
Features. Various all unconnected with Doctor Who.

Remarks: Not as common as the 1968 annual but nowhere near as rare as the 1967 edition this annual has the notoriety of being the only



ANNUAL

contemporary merchandised item to bear a photograph of Troughton's Doctor on the front. All internal illustrations though were, as usual, artwork renditions although another still of Troughton's Doctor appears inside accompanying one of the games features. By 1969 the amount of non-Doctor Who feature padding was becoming quite noticeable with no less than twenty of the allotted 96 pages being turned over to them. Einstein's theory of Relativity is again the backbone of many of the text stories with *A Thousand and One Doors* even taking out a whole column to explain some of its paradoxes via a speech from the Doctor. The strip plots were as insipid as ever although brightened up by some good likenesses of the Doctor, Jamie and Zoe copied from standard BBC photographs.



THE DOCTOR WHO ANNUAL

Published autumn 1970. Price 12/6d (62p.)

Doctor: Jon Pertwee. TV companions: Liz, The Brigadier.

Cover: Artwork, a pinkish hued cover depicting the Doctor, Liz, Bessie, a UNIT helicopter and soldier.

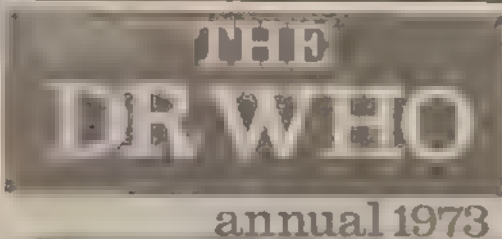
Text Stories: *The Mind Extractors*, *Soldiers from Zoita*, *The Ghouls of Grestonspey*, *Caught in the Web*, *Invaders Invisible*, *The Dark Planet*, *Caverns of Horror*, *A Universe Called Fred*.

Strip Stories: None.

Features: Various, mostly concerned with space exploration.

Remarks: A new, more adult era had supposedly opened for Doctor Who with the advent of Jon Pertwee, a mood perhaps reflected in this annual by the absence of any comic strip stories. The text stories were all firmly Earth based with UNIT and Bessie being staple hinges to the plots. Unlike all previous years the stories did not start and end with the TARDIS.

In fact the Doctor's wonder craft was hardly mentioned. The standard of artwork was generally much higher with greater use being made of full colour illustrations. No photographs this year save for those on the stock features pages which this year comprised 29 out of the 96 pages.



No Doctor Who Annual published for Christmas 1971

THE DOCTOR WHO ANNUAL 1973

Published autumn 1972. Price 70p.

Doctor: Jon Pertwee. TV companions: Jo, The Brigadier, Yates, the Master.

Cover: Photograph of the Doctor in the UNIT lab from *Terror of the Autons*. Back cover still from *The Claws of Axos*.

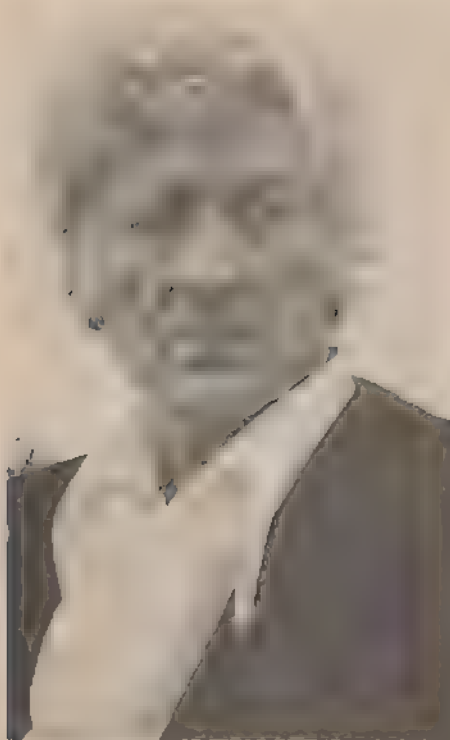
Text Stories: *Dark Intruders*, *War in the Abyss*, *Hunt to the Death*, *Doorway into Nowhere*, *The Claw*, *Saucer of Fate*, *The Phaser Aliens*.

Strip Stories: None.

Features. Various all unrelated to Doctor Who.

Remarks: After a year's gap the Doctor Who annual returned although now reduced to 80 pages in length but printed on better quality paper. Stories around UNIT and based on Earth were still the norm although one story this year to feature the Master, *Doorway into Nowhere*, did hold out the promise of a step into another dimension. At a time when the TARDIS is still noticeable by its absence. The story *Hunt to the Death* featured a monster dubiously titled a Kelad which, if reversed, gives the name of a very well known Doctor Who Monster.





THE DOCTOR WHO ANNUAL 1974

Published autumn 1973. Price 75p.

Doctor: Jon Pertwee. TV companions: Jo, The Brigadier, Yates, the Master.

Cover: Montage of stills from *Terror of the Autons* and *The Time Monster* featuring the Doctor.

Text stories: *Listen—the Stars!* *Out of the Green Mist*, *The Fathom Trap*, *Talons of Terror*, *Old Father Saturn*, *Galactic Gangster*.

Strip Stories: *The Time Thief*, *Menace of the Molags*.

Features: Various all unrelated to *Doctor Who*.

Remarks: The strip stories drawn by Steve Livesey, finally returned this year to grace, this the commonest of the four annuals to feature Jon Pertwee's Doctor. The two stories' artwork was far more sophisticated than anything previously seen in the *Doctor Who* annuals and very much in tune with the art styles presented in *Countdown* and *TV Action*. Oddly the aliens unnamed in the second strip were in fact the Daemons as seen in the 1971 TV story of the same name although no reference to this was made in the storyline. As before all the stories were centrally based on Earth with the TARDIS still out of action. Three stories; two text one strip, featured the villainy of the Master.



THE DOCTOR WHO ANNUAL 1975

Published autumn 1974. Price 90p.

Doctor: Jon Pertwee. TV companions: Jo, The Brigadier, Sarah.

Cover: Two stills of Jon Pertwee the larger full page shot from *Planet of the Daleks*. Still from *Day of the Daleks* on back.

Text Stories: *The House that Jack Built*, *Revenge of the Phantoms*, *The Time Thief*, *Fugitives from Chance*, *The Battle Within*, *Before the Legend*, *Scorched Earth*.

Strip Stories: *Dead on Arrival*, *After the Revolution*.

Features: Various all unrelated to *Doctor Who*.

Remarks: Unquestionably one of the highlights of this annual was its close links with the continuity of the TV series particularly in

regard to three of the text stories. *The Time Thief* brought the Doctor up against another renegade Time Lord with grand designs upon the rulers of Gallifrey. *The Enemy Within* posed the intriguing notion of the Doctor having a mental alter-ego whose principles were diametrically opposed to his own, and in *The House that Jack Built* the good old sonic screwdriver makes its annual debut. Oddly enough this latter story was penned not by an in-house writer at *World Distributors* but by one Keith Miller who, at the time, ran the first U.K. *Doctor Who Fan Club* (now disbanded). The new companion Sarah Smith featured in two of the text stories although it was all too evident by the illustrations that only the name had been changed from Jo Grant.



THE DOCTOR WHO ANNUAL 1976

Published autumn 1975. Price £1.

Doctor: Tom Baker. TV companions: The Brigadier, Sarah, Harry.

Cover: Painted green background framing a photograph of the Doctor. Photo from *Robot* on back cover featuring Doctor in Bessie.

Text Stories: *A New Life*, *The Hospitality on Hankus*, *The Sinister Sponge*, *Avast There!* *The Mission*.

Strip Stories: *The Psychic Jungle*, *Neuronic*

Nightmare.

Features: Stock material on space travel and astronomy.

Remarks: Another page reduction, this time down to 64 pages, which serves almost as a bleak introduction to the dark period in the history of the *Doctor Who* annuals with most of the art illustrations being done abroad by foreign artists and the stories written by writers out of touch with the series (whoever heard of wearing seat belts in the TARDIS?) So few reference photographs were provided for this annual that the characters of Sarah and Harry were completely unrecognisable from their TV counterparts, the artists obviously having used whatever stills they had to hand even they were not from *Doctor Who*. Several of the text stories from this annual were later reprinted in the much more worthy publication *The Amazing World of Doctor Who* which came out the next year.

THE DOCTOR WHO ANNUAL 1977

Published autumn 1976. Price £1.25p.

Doctor: Tom Baker. TV companions: Sarah, Harry.

Cover: Artwork, a collage of shapes and faces surrounding the head of the Doctor.

Text Stories: *War on Acquatica*, *Cyclone Terror*, *The Time Snatch*, *The Eve-Spiders of Pergross*, *Detour to Diamedes*, *Double Trouble*, *Secret of the Bald Planet*.

Strip Stories: *The Body Snatcher*, *Menace on Metalupiter*.



THE DOCTOR WHO ANNUAL 1978

Published autumn 1977. Price £1.35p.

Doctor: Tom Baker. TV companions: Sarah.

Cover: Artwork, a profile of the Doctor's head with insets of the TARDIS, a helicopter and the Doctor running against a green background.

Text Stories: *The Sleeping Beast*, *The Sands of Tymus*, *A New Life*, *The Sea of Faces*.

Strip Stories: *The Rival Robots*, *The Traitor*.

Features: Stock puzzles, games and science features.

Remarks: Back to the pits of 64 pages again and another deluge of artwork from parts foreign made all the more embarrassing this time around by the inclusion of a feature suitably titled *Loony Lafts* which indeed one had to be to appreciate jokes such as a one-legged alien worried lest humans might catch him on the hop. The standard of what few test stories there were was generally a little higher than in previous years with one story, *The Sleeping Beast*, even containing a startling reminiscence back to the Doctor's Patrick Troughton incarnation. No less than 27 pages were devoted over to feature material this year.

Features: Stock material on space travel and astronomy.

Remarks: A temporary return to 80 pages for this the rarest of the Tom Baker annuals although rare only by its limited distribution. Somewhat of an oddity this annual's physical dimensions are some three-quarters of an inch taller by one inch wider than the standard 10.75" x 7.75" dimensions of other annuals before and since. Sadly the unusual dimensions are about the only note-worthy aspect of this annual which really plumbed an all-time low both for quality of stories and artwork. This year the artists appeared to have problems even getting the likeness of the Doctor correct. A year when the stock feature articles on airships proved more interesting than the fiction stories



THE DOCTOR WHO ANNUAL 1979

Published autumn 1978. Price £1.50p.

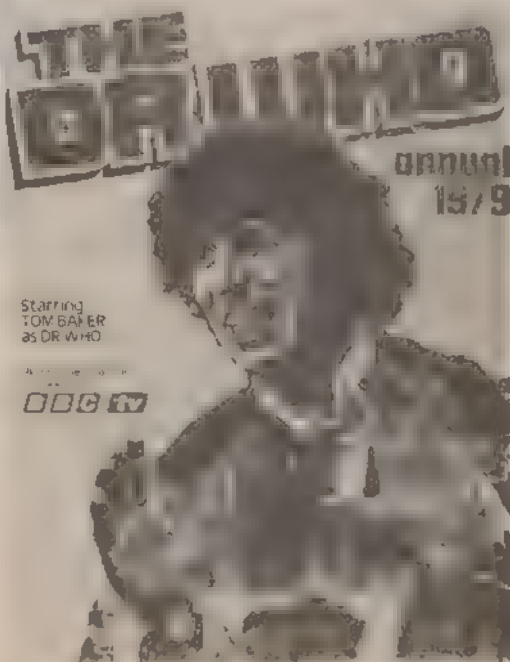
Doctor: Tom Baker. TV companion: Leela.

Cover: Artwork, white background framing head and shoulders of the Doctor with an inset below of two aliens attacking the Doctor.

Text Stories: *Famine on Planet X*, *The Planet of Dust*, *Terror on Tantalagus*, *Flashback*, *The Crocodiles from the Mist*.

Strip Stories: *The Power*, *Emson's Castle*.

Features: Puzzles and science features (inc. airships again).



Remarks: The considerable illustrative talents of Paul Compton gave this year's *Doctor Who* annual a much needed shot in the arm even if many of the art panels were simply reworkings of BBC reference photographs. At least this time around they had more photographs from which to work! Sadly though the casting of Louise Jameson as Leela and photographs of her in costume came about too late to help Compton with this annual and consequently Leela looks very unlike her TV self. Half the fun with this annual is spotting the other reference stills used by Compton both in his strip and text stories (yes, he illustrated the lot). This author alone spotted figures and settings from *Village of the Damned*, *Things to Come* and *Space 1999*. On the story side there is a pervading aura of brutality and sadism in much of the writing with Leela getting frequent occasions to dole out of her personal form of homicide — a far cry from the days of Einstein's Theories on Relativity!



THE DOCTOR WHO ANNUAL 1980

Published autumn 1979. Price £1.75

Doctor: Tom Baker. TV companion: Romana (Mary Tamm), K-9.

Cover: Photograph of the Doctor from *The Ribos Operation*.

Text Stories: *X-Rani and the Ugly Mutants*, *Light Fantastic*, *Reluctant Warriors*, *Return of the Electrids*, *The Sleeping Guardians*.

Strip Stories: *Terror on Xaboi*, *The Weapon*.

Features: Puzzles and space travel features.

Remarks: The first photographic cover annual for many years and the first annual ever to feature the TV *Doctor Who* logo, at that time

the gate symbol designed by Bernard Lodge in 1973. Paul Compton once again handled the majority of the artwork assignments with Romana at least looking very much like her Mary Tamm alter ego. Certainly the illustrations this year are among the finest ever to come from the *Doctor Who* annual stables with the strip story *The Weapon* a particularly good example of airbrushed artwork so fine it resembles, in places, portraits done in oils. The stories do have, in places, touches of unconscious humour such as, in *The Sleeping Guardians*, a reference to K-9 "sniffing around" and then climbing through a door hatch...

THE DOCTOR WHO ANNUAL 1981

Published autumn 1980. Price £1.95.

Doctor: Tom Baker. TV companions: Romana (Lalla Ward), K-9.

Cover: A purplish kaleidoscope background with a foreground photograph of Tom Baker from *The Armageddon Factor*. Back photograph from *City of Death*.

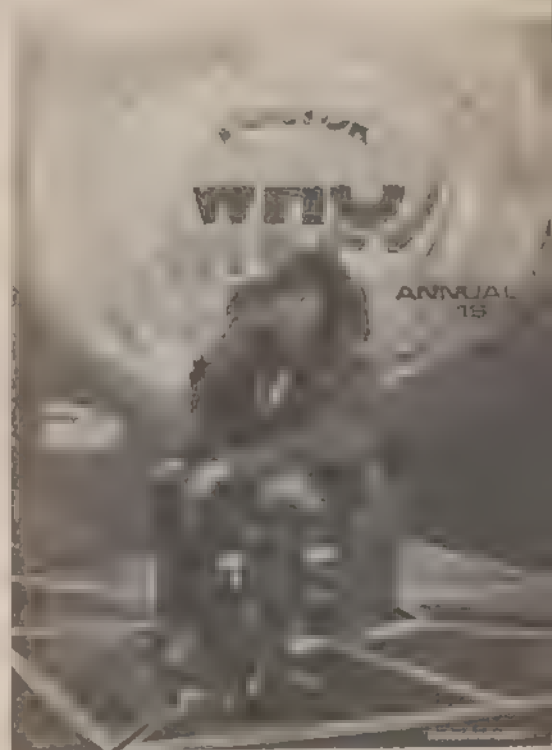
Text Stories: *Colony of Death*, *Alien Mind Games*, *A Midsummer's Nightmare*, *The Voton Terror*, *Sweet Flower of Uthe*.

Strip Story: *Every Dog has his Day*.

Features: Predominantly stock science features.

Remarks: The artists for this year's annual go uncredited although the illustrator on *Alien Mind Games* and *Colony of Death* has touches of Paul Compton's style and a very good ability to draw perspectives. The companion, along with K-9, is Romana mk II although you could be forgiven for thinking Sarah had made a brief return looking at the illustration on page 14.

The text stories are a little more cerebral this year although in places tinged with the odd in-joke. The reference to *The Hitch Hiker's Guide to the Galaxy* being a little too timely for coincidence bearing in mind the current Script-Editor for *Doctor Who* then. The one strip story was unusual for all but being a try out vehicle for K-9 on his own.



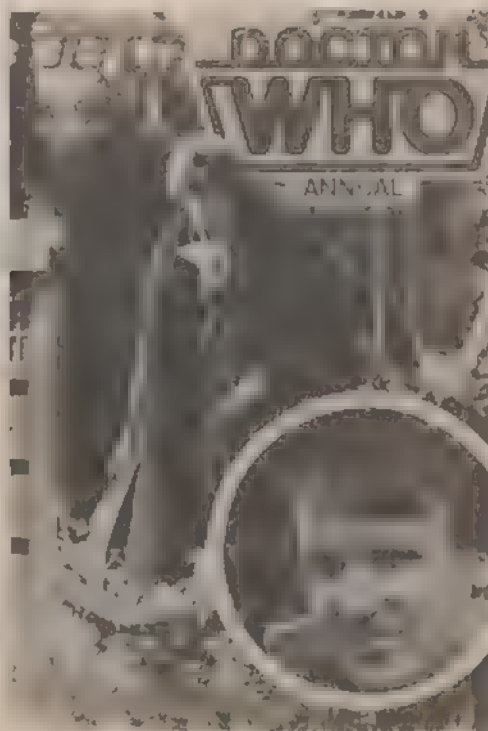
THE DOCTOR WHO ANNUAL 1982

Published autumn 1981. Price £2.25p.

Doctors: Tom Baker, Peter Davison. TV companions: K-9, Adric.

Cover: Full page photograph of Tom Baker from *Full Circle* with inset photograph of Peter Davison from *All Creatures...*

Text Stories: *Inter-galactic Cat*, *Conundrum*, *Planet of Paradise*, *Just a Small Problem*, *The*



Key of Vaga, *Planet of Fear*.

Strip Story: *Plague World*.

Features: *Secrets of the TARDIS*, Stock science features.

Remarks: Quite an innovative annual this featuring not only the new logo but also two Doctors for the price of one — even though the price had now reached and passed the £2 mark. Rather like the series the text stories go through considerable re-structuring insofar as they begin with Baker's Doctor, Adric and K-9 and end with Davison's Doctor and Adric, pausing only for a somewhat poorly drawn but quite well scripted comic strip story, *Plague World*. Additionally, not so much an innovation more a re-discovery with features about *Doctor Who* making a much requested return albeit with a very shallow article on the TARDIS which really only tells you that it is bigger inside than out. The text stories are quite well written although obviously, in the last two cases, done before the character of Davison's Doctor was known.





SOUNDS UNFAMILIAR

A look behind the scenes at the people and the equipment of the BBC's Radiophonic Workshop

question, who is the longest standing member of the regular *Doctor Who* production in recent years? John Nathan-Turner, Eric Seward? Graham Williams? Tom Baker?

The answer is none of these. In truth the person whose experiences with *Doctor Who* go back longer than the combined time served by the four gentlemen named above is Special Sound Composer Dick Mills.

Although it is a full ten years since Dick Mills took over complete handling of special sounds for *Doctor Who* his association with the series goes right back to its beginning. So specialised indeed is his knowledge of radiophonic sound, much of it gained through working on *Doctor Who*, that his aid was invaluable in the compiling of a book which comes out next April 1st celebrating the twenty-five year history of the BBC Radiophonic Workshop.

Visiting the studios of the Radiophonic Workshop up in North-West London one is immediately reminded of the Doctor's very

famous quotation from *The Time Warrior* about being serious in what he does, but not necessarily in the way he does it. Divorced from the more concentrated environment of the Television Centre, the Radiophonic Workshop team currently hard at work on the new *Doctor Who* season presents to the outsider such an image of good humoured efficiency that it can only adequately be described by use of that American phrase, "laid back".

Malcolm Clarke, the newest name to appear regularly on the credits for *Doctor Who* (although his first Radiophonic music appeared in *The Sea Devils*) was totally unruffled by the rave reviews given to his eerie Cyber-theme from *Earthshock*. "Did I compose that?" he replies vaguely whenever anyone mentions his mood effect from that story. "I suppose I must have done — it seems a long time ago now" he adds with modesty before launching wholeheartedly into vivid recollections of hitting tubes, pipes and girders with hammers in his bid to achieve the sounds he was after.

Clarke's descriptions of his work on *Earthshock* belies the popular image of the Radiophonic Workshop — that it creates all its special sounds and music solely from electronic

synthesisers and sound generators. In their time rusty hinges, tins of *Swarfega* and even gastric rumblings have added to the Workshop's repertoire of effects used in shows as far apart as *The Goons* and *Blake's Seven*.

Much of the library of special sounds created, in the main, for *Doctor Who* resides on a series of shelves in the small recording studio occupied by Dick Mills. Each effect is neatly catalogued in a large folder for quick reference so that, with continuity hitting such a high note in *Doctor Who* these days, anything from a Chumbley "wobble" to the Deva Loka Wind-chimes can be accessed quickly and accurately.

Dick Mills' studio, or "den" as he sometimes calls it, is located deep within the heart of the BBC's Maida Vale premises which, rather like the TARDIS, has an interior totally in contrast to the exterior. From the outside the studio building resembles an elegant Regency swimming baths with its long, low profile. Only when one is inside does the explosion of technology begin and, very akin to the TARDIS console room, the room in which Dick Mills works, hides a vista of tape hubs, control boards, banks of illuminated switches and monitor screens.



It was easy to appreciate how Radiophonic sounds gained their automatic tag with technology but to what really does the term "radiophonic" apply. Dick Mills strove to reply.

"It's one of these multiple nouns I suppose. We were really set up as a radio department so you might say that is where the radio part comes in. Phonic? Well, that's really just an alternative to "radiofusion" or any other noun which describes the creation and manipulation of sounds or music that are not normally recordable using microphones or conventional musical instruments."

With next April seeing the twenty-fifth anniversary of the Workshop, whose decision

was it, back in 1958, to set up the department, and why?

"The need was created by the writers of Third Programme plays whose scripts specified specialised sound sequences or situations which could only be set in accoustical backgrounds that were outside the range of the standardly available sound effects discs. For instance you might have a play that is set inside someone's mind for which you would need a certain kind of audible background noise. At first these were the responsibility of the sound managers in the recording studios but eventually it was thought more practical to make sound backgrounds before the actors actually got inside the studio.

Therefore you wouldn't be spending most of your time changing from one old, scratchy 78 to another old, scratchy 78, you could pre-record the sound effects on tape which, in 1958, was quite a revolutionary idea bearing in mind tape machines had only just come into studio use. Once that started it was only a short distance to discovering you could do all kinds of special tricks with these machines such as playing the tape at different speeds, or backwards or even with echo added to it. Once that had happened the authors of plays started to say, "Hello, we can now get into dealing with nightmares and mental turmoils in our radio scripts" and it was left up to us to come up with suitable background soundtracks to these scenes. In 1958 it was felt a permanent department was needed to cater for these effects and so the Radiophonic Workshop was set up here at Maida Vale with, at that time, no more than about three or four people as permanent staff."

"I came in about six months after it began when, due to a changeover in technical staff here, an internal notice was posted advertising for anyone interested in helping out at the Workshop. I applied, was accepted, and I've been here ever since."

Since those early beginnings the Radiophonic Workshop has expanded considerably from its simple one room of 1958. Now it comprises a staff of about twelve personnel at least six of whom are regular practitioners of the Radiophonic art. They are backed up by a full complement of technical and administrative people and occupy several of the small studios at Maida Vale.

The involvement of the Workshop in television began almost from its conception with manager Desmond Brisco being asked to provide the unearthly sounds for Nigel Kneale's *Quatermass and the Pit*. In those days producing effects for television was an arduous process as Dick Mills recalled.

"I can remember being asked to cut 144 direct-cut effects discs in duplicate for *Quatermass*. You see they'd used one disc for two plays. So the other, pristine copy of the disc would be kept for the telerecording."

Thus for a long while the Workshop was in the apparently incongruous situation of having to copy standard effects discs onto tape, altering the sounds with echo and other effects, and then copying the finished tape onto disc again to fill the requirements of the television recording studio.

On the date of the author's visit to the Radiophonic Workshop Roger Limb was busy putting the musical soundtrack together for the new story of *Arc of Infinity* and he explained the process involved in doing this, plus the considerable help afforded by the video revolution.

"The music gets planned out at a meeting with the Director. He'll come along here, usually, and we'll sit down and put the cassette of the finished, edited episode into the machine and play it. He will then run through it saying, "I'd like a passage of music to take us from there to there" or "This section is intended to be a bit light hearted" or "I'd like this bit to sound suspenseful". While he's telling me this I'm taking notes, primarily of ins and outs, by



reference to the time code on the picture."

A time code is a small Ceefax-inserted time clock which counts in hours, minutes, seconds and in twenty-fifths of a second. Video, like film, is made up of picture frames and twenty-five frames of picture will flash onto the screen each second. The time code itself will not be present at the transmitted episode but it serves a useful timing point for the Radiophonic technicians to work out how long passages of music, and indeed special sound effects, will last right down to the precise twenty-fifth of a second.

"So, armed with information such as Tegan's entry music must start at one minute, 38 and finish at one minute, 42 I then go away and compose the music myself. I'm lucky in that most of the Directors I've worked with have given me a pretty free hand in the composition and after the initial viewing have left me with a cheery, 'See you at the dubbing' farewell."

Dubbing sessions are where the finished musical tapes, as composed and performed by Roger Limb, Paddy Kingsland, Malcolm Clarke or Peter Howell, and the tapes of special sounds devised and realised by Dick Mills are added to the master tapes of the *Doctor Who* episodes. This operation is supervised by the Director though often with the Producer sitting in as well. Each musical passage and effect is tailor made to fit its allotted slots to enable the dubbing to be done quickly and smoothly.

The instruments used by the Radiophonic musicians comprise principally of Synthesisers even though all of them have had a conventional education in music. Both Peter Howell and

Roger Limb have composed their incidental music for *Doctor Who* along classical lines, drafting out their compositions on standard five line music score paper before turning to the synthesiser keyboards which are still laid out in piano format.

"I prefer to write music for *Doctor Who* from a conventional musical standpoint," says Roger Limb, "partly because I am a conventional musician by training, but mostly because I believe that is what this programme needs. Although when Malcolm (Clarke) did his show, which was *Earthshock*, he approached it from a more abstract point of view which I thought worked very well too.

"Mainly we write musical effects rather than themes and melodies, usually because we don't have time to write anything more than little bridges between the action, changes of mood, that sort of thing. Very rarely you will get a long section where there's a long build up and you will be asked to write a tune. For example if you remember the last episode of *Four to Doomsday* where the Doctor is floating in the sky, my first attempt with that evolved into a somewhat laid back theme which the Producer saw, said was okay but what he really wanted was a strong, driving melody running all the way through that section which lasted two or three minutes. So I went back to the drawing board and composed a full theme with development which, I think, worked in the end."

With studio time being rather expensive Peter Howell, like the others, likes to work at home a lot, composing on a piano armed with a cassette of the soundtrack to an episode plus a

cue counter which counts in seconds. Of the four musicians, Peter Howell is the one fondest of thematic music, a predilection he demonstrated very clearly in his debut story *The Leisure Hive* which had a musical soundtrack running almost the entire length of the production and featuring rhythms borrowed from Holst and Ravel. The Argolin shuttle approach was made to the beat of the Mars theme from *The Planets Suite* while Ravel's *Bolero* was used for Pangol's army of duplicates as they marched from the Tachyon Generator.

Recurrent themes which overlap from story to story are also a feature of the Radiophonic Workshop's output and help to maintain the continuity of the show on a more subliminal level. The E-Space stories *Full Circle* and *State of Decay* both featured a strident three-note beginning theme whenever shots of the greenish sky were seen. Paddy Kingsland's Outler's theme, also from *Full Circle*, recurred again in *Earthshock* as Adric's demise drew close. Even Ron Grainer's world-famous *Doctor Who* theme has been dipped into on numerous occasions especially for the last scene in *Logopolis* as a tribute to Ron Grainer who died some weeks prior to transmission.

Although it is frequently credited as being the first Radiophonic Theme, the *Doctor Who* title music was preceded a few years earlier by the music for the radio programme *Science in Industry* which can still be heard today as part of a collection on the *Radiophonic Workshop - 21 Years* album.

"We did *Science in Industry* as an electronic theme back in 1959 and then a reworked version of it for the Arabic section of BBC





World Services, based at Bush House, in 1962. Certainly though 1963 was the year that *Doctor Who* arrived," recalls Dick Mills. "We'd just finished working with Ron Grainer on a different composition — about railways and the dying breed of steam — and we were approached by Verity Lambert for a theme for a children's science fiction series which would sound suitably out of this world. She wanted to use the Workshop and she wanted a sympathetic composer because, as you'll appreciate, not a lot of composers had had contact with us. We mentioned we'd finished a successful collaboration with Ron Grainer and suggested she had a chat with him, especially as, in those days, Ron was the man to have as the composer of a signature tune after his successes with *Steptoe*, *Maigret* and *Comedy Playhouse*. His composition for *Doctor Who* came through a while later on manuscript paper. He then went away for a fortnight leaving Delia Derbyshire and myself to put it together using signal generators and a lot of sticky tape. You see, in those days there were no synthesisers and we had to record all the notes we wanted at the right pitch and the right loudness, stick them physically together in the right order and thereby end up with three or four separate tracks on separate tape machines which then had to be synchronised together literally by going "one, two, three, go!" and two of us started two machines each and adding sections together like that.

"We did two versions of the end theme, one 53 seconds in length and one much longer than a minute for longer end credit sequences."

Not far away from the stool seating Dick

Mills was an artifact which might well, one day in the not-too-distant-future, gain a respectable place in a museum devoted to cataloguing the history of the BBC. To all intents and purposes it looks just like the stripped innards of a piano. However, from those tautly stretched strings many years ago originated one of the most famous Radiophonic effects of all — the dematerialisation of the TARDIS, the lurching sound part of which was generated initially by the simple act of rubbing a *Yale* key along one of the bass wires.

"The key scrapes were given full Radiophonic 'treatment' — echoes, feedback, mixing and pitch changes. Actually there are three stages to the TARDIS take-off; there's the great big bang, a series of lurches and then the flying away effect. To date I think the first story was the only one in which you've had full value from that effect. The flight of the TARDIS at the end of episode one, *An Unearthly Child*, just went on and on for minutes or so it seemed. Nowadays you just get bang, lurch-lurch and it's gone! It seems the Directors have just never heard the full TARDIS take-off fully, otherwise they might use a bit more than they do."

The *Doctor Who* theme may not have been the first electronic signature tune to grace the BBC airwaves but certainly *Doctor Who* scored one innovation in television terms. It was the first series to make use of an electronically modulated voice in the case of the Daleks. The only other electronic voice heard on television up to then, Robert the Robot in *Fireball XL5*, had been achieved using a throat vibrator of the kind used in speech therapy. The Daleks were a

total distortion of the voices of Peter Hawkins and David Graham.

"The Daleks represented the breakthrough into an alien voice which was not intended to sound remotely human. Their voices were not supposed to go up and down in sentences as ours do — they had to have a flat delivery — a monotone — to suggest the idea they were being produced inside the Dalek casing by its word processor. If you remember when they lifted the lid up in the first story and saw that green, slimy octopus inside you could hardly imagine the Dalek voice coming from that. So obviously the Dalek people are the equivalent of the Martian's Fighting Machines from *War of the Worlds* — the machine that lets the Dalek or the Martian walk about and communicate. So we had to make the voice sound suitably machine like and this was done by using a device that chops up human speech with a low frequency of about seventeen cycles per second which is a hum too low for human audibility. A lot of it though does depend on the actor. Peter Hawkins and David Graham supplied the right intonation and the right delivery which made the whole process work."

Some of the early serials relied upon the Radiophonic Workshop to realise the mood effects envisaged by a composer — one of the most famous being the 'score' for *The Daleks* devised by Tristram Carey. This, however, was a two stage process with the composer rarely, if at all, seeing the people responsible for producing his ideas. The closer collaborations between musical composer and the Radiophonic Workshop did not take place until the Seventies when Dudley Simpson began his long and very

successful electronic scoring for *Doctor Who*. So how was the work divided between the Special Sound Composer and the Incidental Music Composer?

"When I first started working full time on *Doctor Who*, about ten years ago now, Dudley and I used to watch the finished, edited episode on a reel-to-reel video recorder and the Director would tell us where he wanted sounds or music. Dudley would take copious notes, go home and compose them onto paper. He would then arrange a music recording session at the television music studios in Lime Grove with his five or so musicians and after he'd produced a tape of music he would bring it here. Onto those five tracks of music — woodwind, strings or whatever — we would add an extra three tracks of more alien, synthesised music which would then be mixed, under his direction, to make the final finished tape of incidental music for the episode. In the meantime, while he was composing and recording, I would be here at the Workshop recording the sounds."

"Occasionally we would get the odd argument between us over was I recording my sounds in the same key as his music, and if not why not...? Did it matter if they clashed? Should they be complementary, etc? This would happen mainly in cases where you had a background effect such as a spacecraft sound. Say you had a fairly constant background hum or an alien ambience going on, people might take it to be part of Dudley's music so that if it sounded out of key and jarred a bit to the ear when mixed with his proper incidental music, Dudley was frequently concerned that people would think it bad composition on his part. So we frequently had to look out for each other's integrity and often it would work the other way too. He would, for instance, writing a score for a fight scene, provide the excitement with his music but he would leave holes in the soundtrack for me to get the ray gun sounds through."

The advent of synthesisers brought vast new dimensions for both the music composers and for Dick Mills. But while it made the job of producing sounds that much easier it vastly complicated the business of getting textures right to sound. Dick Mills describes this by likening the process to painting.

"If you're an artist and you've been asked to paint a picture and you've only got three pots of paint then you're limited with the amount of mixing you can do to achieve other colours. But, if you're given a box with 1000 different colours you are going to spend a lot more time selecting and rejecting to get the final colours you will use. So although synthesisers made it easier for us to do an episode of *Doctor Who* — a day and a half as opposed to three days if you had to go out and record sounds — you can still end up wasting a day just looking for sounds due to the enormous range a synthesiser will give you."

For all the complexity of synthesisers and signal generators though there are still occasions when Dick Mills, Malcolm Clarke and the others have to go out and find more commonplace sounds to generate the effects they can hear in their minds. Dick Mills explains one instance in



connection with *The Invasion of Time*.

"In that story you had the Vardans glowing and shimmering away on screen and straight away I knew what I wanted to use. I went along to the canteen and asked the cook if she had any baking foil. She said yes and asked me how much did I want. I said six foot at which she rocked back and asked me what I wanted to bake! Anyway I eventually got away with a strip about the length of a piece of wallpaper and I hung it up and just tapped it a few times to get the basic recording track which gave the harsh, metallic shimmering sound I associated with the Vardans."

"So yes, we still do a lot of acoustic recording for the show and I feel it is important

to balance between real sounds and electronic hums. You'll notice in the new story, *Snakedance*, there's a rock door which slides open. Now it's pretty obvious to me that if you're having two rocks which slide apart the door is made from two huge slabs of granite or whatever. So for the effect I've used two ordinary housebricks, recorded them sliding together and you'll hear it on the soundtrack sounding much slower and deeper. People always associate deeper resonances with size and weight, just as if you see someone getting smaller you imagine their voice will get tinier and rise in pitch. What you see always programmes your mind towards what you will expect to hear".



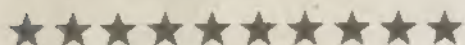
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